MONUMENTA MUSICAE BYZANTINAE

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1952

Tillyard:
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MONUMENTA MUSICAE BYZANTINAE

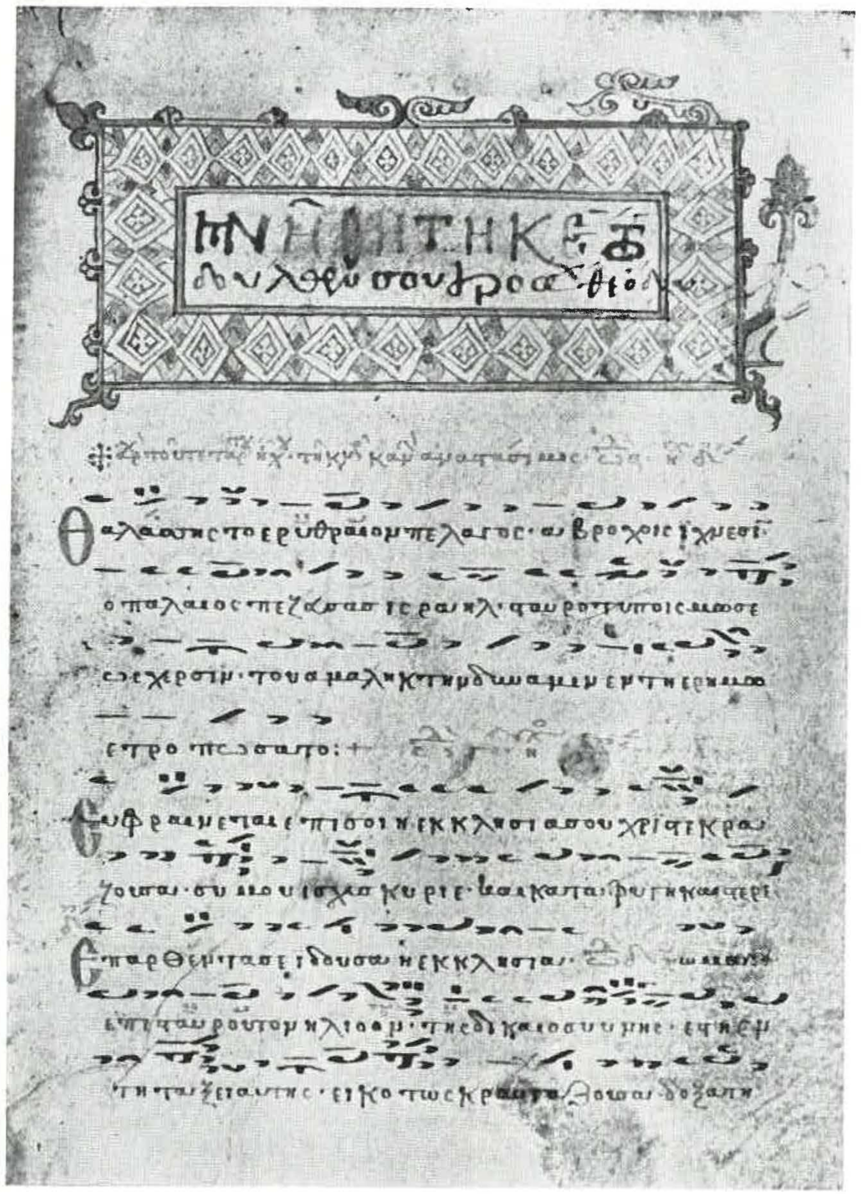
Edited by

CARSTEN HØEG, H. J. W. TILLYARD,

EGON WELLESZ

TRANSCRIPTA, VOLUME IV

AMERICAN SERIES NO. 2



Hirmologium, Cantab. Trin. 1165 (Y) f. 43

TWENTY CANONS
FROM THE
TRINITY HIRMOLOGIUM

TRANSCRIBED BY

H. J. W. TILLYARD, D.LITT.

EMERITUS PROFESSOR OF GREEK AT UNIVERSITY COLLEGE
CARDIFF

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PREFACE

THE generosity of the late Professor Thomas Whittemore and the Byzantine Institute at Boston encouraged me to carry out a cherished project in writing this book. Since I first came to know the Trinity Hirmologium in 1915, it has always seemed to me that I owed it to my own Alma Mater to publish some adequate account of that notable manuscript, while such publication would also be a token of my gratitude to Trinity College, Cambridge, where I have always found the fullest encouragement. I wish to convey my best thanks to the College for permission to publish, and to the Librarian (Mr. H. M. Adams, M.C.) and the Sub-Librarian (Mr. C. Hurry), my willing helper for many years, for their invariable kindness and aid in the course of my research, which has needed many photographs and given me many happy hours in the College Library.

Professor L. J. D. Richardson (University College, Cardiff) brought his fine scholarship to bear on the Mozarabic Hymn, which supplies the Latin words to the Canon for Pentecost in Mode IV; and I have been most grateful for his advice. The friendly co-operation between Professor Wellesz and myself, which has gone on for twenty-two years, has been strengthened by his appointment as University Reader at Oxford, whence he has continued to give me his encouragement and support. Professor F. H. Marshall very kindly advised me on a point of Byzantine grammar.

Some small innovations have been made in this book for the benefit of readers who may not wish to study palaeography. Firstly, the musical portion is entirely separate from the commentary, which deals with manuscript readings and questions of notation. Secondly, an interlinear Latin version is given to enable singers ignorant of Greek to enjoy the Byzantine melodies. Such a version, being merely for practical use, does not claim any poetical merit. Thirdly, before every Canon we supply a literal English translation, except where one by Neale–Hatherly is already in print.

As this book is based upon a long, though often interrupted, course of research, both at Birmingham and at Cardiff, I wish to repeat my thanks to the many kind helpers mentioned in the preface to my earlier volume, *The Hymns of the Sticherarium for November*. My friend Mr. R. F. Jobson, B.A., of Gonville and Caius College, kindly helped me by revising the Latin versions. Lastly, I would send my sincerest thanks to Professor Høeg of Copenhagen, to whom, as the originator of the *Monumenta Musicae Byzantinae*, the cause of Byzantine musical studies owes more than to anyone else. The American Series, to which this volume belongs, is a supplement to the Series issued at Copenhagen and still continuing. Both sections are under the general direction of the Union Académique Internationale. The manuscript of my book *The Hymns of the Octoëchus*, Part I, reached Professor Høeg only a short time before all communications were severed in 1940. But he saw my book through the press and corrected the proofs himself, so that it appeared late in 1940 and a copy reached America via Switzerland long before I received one. For this signal service I here record my deep sense of obligation; and I gladly dedicate this book to him.

H. J. W. T.

Rhodes University College, Grahamstown
1949

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AUTHORITIES

FOR earlier publications and for a general account of Byzantine Music see Tillyard, H. J. W., *Byzantine Music and Hymnography* (London, 1923); id., *Handbook of the Middle Byzantine Musical Notation* (Copenhagen, 1935), quoted as **Handbook**; Wellesz, E., *Byzantinische Musik* (Breslau, 1927).

References to more recent works will be found in my article *B.S.A.* xxxvi. 132 ff. There is also an article dealing with the Intonations: Werner, E., *Musical Quarterly*, Jan. 1942, p. 93. Professor Wellesz's new book *Eastern Elements in Western Chant* (Oxford, 1947) will be in the hands of every student. This and his recent monumental work, *History of Byzantine Music and Hymnography* (Oxford, 1949) reached me when the present book was already in type. So I need only say here that we are in agreement on all essential matters.

The facsimile edition of the Hirmologium at the Iberian Monastery on Mount Athos (**H**), *Monumenta Musicae Byzantinae*, vol. ii (Copenhagen, 1938), is of supreme importance for all who study the Byzantine Hirmologium.

Four volumes of Transcripta have been issued: Wellesz, E., *Die Hymnen des Sticherarium für September* (Copenhagen, 1936); Tillyard, H. J. W., *The Hymns of the Sticherarium for November* (ib., 1938); id., *The Hymns of the Octoëchus*, Part I (ib., 1940), Part II (ib. 1949).

The Greek words of the Canons are taken, where possible, from W. Christ and M. Paranikas, *Anthologia Graeca Carminum Christianorum*, 1871 (quoted as **Anthol.**); or from *Εἱρμολόγιον· ἔκδοσις Ἰωάννου Νικολαΐδου*, Athens, 1906 (quoted as **Hi.**).

For some poetical versions and many valuable explanations see Neale, J. M., and Hatherly, S. G., *Hymns of the Eastern Church with Music* (quoted as **Neale–Hatherly**).

LIST OF MANUSCRIPTS

UNTIL the alphabet is exhausted, it will be convenient if the same set of initials can be used by all authors in all books for the Byzantine musical manuscripts on which their studies have been based. The following have hitherto been used or are now suggested.

A = Atheniensis 883
B = " 974
C = Cryptensis E. α. II
D = Dalasseni (*M.M.B.*, vol. i)
E = Atheniensis 884
G = Cryptensis E. γ. II (Hirmologium)
H = Hirmologium Athoum (*M.M.B.*, vol. ii)
J, K } *v.* Wellesz, *Hymnen d. Sticher. f. Sept.* XLVIII
L = Laura B. 32 (Early Byz. Hirmologium)
M = Coutloumousi. 412: Sticherarium
N = Codex Peribleptus (University College, Cardiff)
O = Coislin 220 (Paris)
P, Q } *v.* Wellesz, l.c.
S = Sabbas 83 (Jerusalem)
T = Cantab. Trin. 256, B. II. 17: Sticherarium
U, V } *v.* Wellesz, l.c.
Y = Cantab. Trin. 1165. O. 2. 61: Hirmologium

INTRODUCTION

THE name Hirmologium or Hirmologus (in Greek *Εἱρμολόγιον*) is given to those manuscripts that contain the Hirmi (Greek sing. *εἱρμός*) or typical verses of the Byzantine Hymns called Canons, based on the nine Canonical Odes or Canticles of the Old and New Testaments and Apocrypha. When we study the musical settings in the Hirmologia, we find that the melodies differ widely from one manuscript to another and cannot like the Idiomela (or Proper Hymns for the fixed and movable days) be derived from one original. We are bound therefore to examine in detail every Hirmologium that we can find; and this is not too great a task for a resolute body of students, since the manuscripts in question are few and some initial studies have already been made.

Trinity College, Cambridge, is the owner of a Hirmologium (Y), not indeed in the front rank of manuscripts, but quite distinctive enough to deserve special investigation. If we regard the three manuscripts, Paris Coislin 220 (Early Byzantine Notation), the Hirmologium Athoum (H—*Mon. Mus. Byz.*, vol. ii: archaic Middle Byzantine or Round Notation), and the Hirmologium Cryptense (G—E. γ. ii: fully developed Round Notation) as the main chain of the orthodox tradition, we must look upon Y partly as showing a later and perhaps at times an enfeebled form of melodic structure, but also as embodying a parallel tradition, which may have merits and a status of its own. As a study of the Hirmologium Athoum has been undertaken by his pupils under Professor Wellesz's supervision, I shall not, as a rule, deal with that manuscript. The Italian Academy promised long ago to publish G, but has so far done nothing. The final publication of the whole Byzantine Hirmologium is beyond the power of one man and must be based on a complete survey of all the sources.

But in the meantime there seems to be room for a partial statement of results, which, in view of the differences of melody already mentioned, must take the form not of collation but rather of a selection of complete hymns having sufficient value to stand by themselves. The choice is naturally guided by two factors: firstly a wish to give melodies for those Canons that are well known and are reckoned as part of Byzantine literature; and secondly the duty of displaying in some detail the musical features of our manuscript. The contributions of the great hymnodists, St. Cosmas and St. John of Damascus, who composed the Canons for the chief festivals of the Church, are fortunately almost complete in Y; and if to these we add a few other typical Canons from the various Modes, we shall have a collection that will adequately represent our manuscript and not be unworthy of study by musicians and theorists. It brings together examples of all the Modes within a small compass and affords an easy introduction to some of the cadential formulae and the simpler ornaments of Byzantine hymnody.

For a general account of the Canon the reader is referred to the works mentioned in our List of Authorities and in particular to Neale–Hatherly, pp. vi ff.—*Anthol.*, pp. lxii ff., and my *Byz. Mus. and Hymnogr.* 19 ff. Cf. also Gaisser, U., *Les Heirmoi de Pâques* (Rome, 1905), 2–5, and Wellesz, E., *Byz. Musik*, 31–4.

A *Canon* theoretically consists of nine Odes, based upon the nine chief canticles (eight from the Old Testament, and the Magnificat), which were, as we should say, regarded as canonical. Each Ode has two or more verses in the same metre, the first verse being called the *Hirmus*, and setting the type for the others. As each Ode corresponded to one of the canticles, it was expected to contain some

allusion to the same subject, or, at any rate, a reminiscence of its style. The nine canonical canticles were the following: (1) Miriam's Song (Exod. xv); (2) Moses' Exhortation (Deut. xxxii); (3) Hannah (1 Sam. ii); (4) Habakkuk (Hab. iii); (5) Isaiah (Isa. xxvi); (6) Jonah (Jonah iii); (7) Daniel; (8) Song of the Three Children (Dan. iii); (9) Magnificat. Ode II is only found in Canons for Lent. Odes VII and VIII are based on the Apocryphal portion of Daniel, as given in the Septuagint.

The Manuscript

The Hirmologium (Y) forms the greater part of the Codex Cantab. Trinitatis 1165 (O.2.61). It is written in a good fourteenth-century hand on thick paper octavo. The words and neumes are in black; but the headings and variants to the music are in red ink, which has faded and in some places is illegible. As often in Byzantine manuscripts, the groups of neumes are not clearly separated and sometimes spread over syllables to which they do not belong. In Y this fault is not nearly so serious as in D, but is still bad enough to perplex a beginner, who would find the Grottaferrata Hirmologium (G) far easier to study. With a little experience, however, no one need be misled. The initial signatures of the Odes (Martyriae) are also in red and often obscure: many can only be conjectured. At the beginning of every Mode there was an ornamental heading or panel of conventional design, the patterns varying. But unfortunately those of Mode III Authentic as well as I, II, and IV Plagal have been cut or torn out. A few pages elsewhere are also lacking. The heading of Mode IV, with a specimen of the handwriting and neumes, is given in our frontispiece: the transcription will be found below.

The Hirmi end on f. 96 and are followed, as usual, by the *μακαρισμοί*, which end on f. 98, two more Hirmi being added in postscript. The whole collection, though fairly representative of all Modes, is less rich than G and H. For the remaining contents, which are unimportant, see *B.S.A.* xxiii (1918–19), p. 201. A facsimile of the Easter Canon by St. John of Damascus ('The Day of Resurrection') may be found in *Laudate*, June 1923, pp. 4, 5.

The Neumes

The notation in Y is the Round or Middle Byzantine, which has been fully explained in my *Handbook* (see list of authorities on p. vi). The following changes were made by the Editorial Board since this appeared:

Duo Kentemata: a dotted quaver with a slur.
Xeron Klasma: staccato without slur.
Apoderma: a crochet with a tenuto.
Piasma: diminuendo.
The last note of a hymn is to be printed as a crotchet.
B-flat is to be marked as an accidental, never as a signature.

All the symbols in Y are of normal shape, boldly written, and seldom cause any difficulty. But unhappily the ink has in some places been rubbed away or obscured by damp-stains and spots of wax from burning tapers. In the absence of closely related versions in other manuscripts we are forced to make good by conjecture what can no longer be read.

A facsimile of a clear page (f. 43) is given in the frontispiece. This contains two complete Odes, which I transcribe below.

CANON FOR SUNDAY, BY JOHN THE MONK. MODE IV

(*Facsimile in frontispiece*)

ODE I



ODE III



Notes. It is uncertain whether hymns ascribed to John the Monk were by St. John of Damascus or some imitator. Ode I, line 4, the subsidiary signs are: *-τύ-* Kratema (prolonged accented note), *-σέ-* Gorgo-syntheton, probably a slur; *-σίν* Apoderma (tenuto); Ode III, line 4, *-ρέ-* Psephiston (sforzando).

The Byzantine Modes

(1) *Authentic and Plagal*

Professor Höeg is preparing a complete edition of the medieval Byzantine musical theorists, and until this comes out no final statement on the Modes can be made. Meanwhile I have little to add to what I have said in my *Handbook of the Middle Byzantine Musical Notation*. There is a fairly general agreement about the order and pitch of the eight Modes,[1] but the use of b♭ and b♮ is still a moot point. The view taken here is that the Authentic Modes answer to the Disjunct Species (*διεζευγμένων*) and the Plagal to the Conjunct (*συνημμένων*). For example, if Mode II Authentic were played on the lyre (the household instrument of ancient Greece and still used as such in early Christian times) we should tune the seven strings thus

e f g a b c[1] d[1] (e[1])

[1] See the table given by Prof. J. F. Mountford, *J.H.S.* xl (1920), 41; and my article in *Music Review*, vol. iii, no. 2, pp. 103–14.

—the top note being a harmonic. If we wished to reproduce the Second Plagal at the same pitch (in the table **B–b**)[1] we should tune thus:

e f g a b♭ c' d'

In other words, an Authentic Mode uses the Disjunct tuning—two tetrachords **e–a b–e'**, while the Plagal uses the Conjunct, **e–a a–d'** and hence lowers **b** to **b♭**.

Similarly Mode I Plagal, which was sung at the same pitch as I Authentic, viz. **d–d'**, uses the Conjunct tetrachords **d–g g–c'** and also requires **b♭**. Mode III Plagal on the same principle gives the scale of f-major (which it still uses at the present day), and Mode IV Plagal (which coincides with the First Authentic but has a different Finalis) gives **d e f g a b♭ c' d' e' f' g'**: Finalis **g**.

We therefore claim this as the original distinction between Authentic and Plagal: Authentic = Disjunct, using **b♮**, and Plagal = Conjunct, using **b♭**. This distinction, though fundamental for the stringed instrument, is formal and artificial in vocal music; and we are not surprised to find that it was modified in various ways, while in the Gregorian, Italo-Grecian, and Russian systems it was largely obliterated. We have no information from Byzantine theorists; and the Byzantine notation does not distinguish between tones and semitones. Analogy and general convenience suggest the following rules:

(1) An accidental **b♭** or **b♮** must be used where required to avoid an augmented fourth—an interval rejected by all the medieval systems and by the modern Greek. (2) Where a medial cadence suggests a modulation from Authentic to Plagal or vice versa, we may mark an accidental **b♭** or **b♮** on approaching such cadence. For example in Mode I Authentic we often find a medial cadence on **f** (marked as III Plagal), and in the approach to this we sing **b♭**. There is a margin of doubtful cases where either **b♮** or **b♭** would sound well: there the singers probably pleased themselves. (3) Where **b** is a passing-note or an appoggiatura, we may choose **b♭** or **b♮** whichever is more convenient. (4) Where a transition is made to the highest or lowest part of the scale, we may consider that the Authentic or Plagal region has been entered and use **b♮** or **b♭** accordingly. In no Mode is the compass restricted to a single octave, but the limit **A–f'** is seldom over-stepped.

(2) *The Chromatic Species*

In the Middle Ages this seems only to have been used in short incidental phrases; but from the seventeenth century its popularity greatly increased under Oriental influence. In the Trinity Hirmologium no instance of its use can be traced. The scale was usually

e f g a♭ b♮ c' d'

(3) *Intonations*

Before beginning a hymn the Byzantine singers regularly used an Intonation, which might be the actual Finalis or else some conventional formula, often ending on some other note. In this latter case the hymn itself would reckon its first sound not from the Finalis but from the last note of the Intonation which we call the Origin or Starting-Note. This we indicate at the beginning of the hymns, by such directions as 'From **g**. Finalis **d'**' or the like. A modern singer using the versions in staff notation need not take any notice of these peculiarities.

(4) *Cadences*

The Authentic Modes may make their final cadence either on the middle or the lower Finalis, the latter being rather more common. We thus find the following endings:

[1] See footnote on p. 3.

Mode I **a** or **d**
,, II **b** or **e**
,, III **f** (rarely **c'**)
,, IV **g** (**d'**)

It is doubtful whether **d'** is ever used as a final note in Mode IV. The Plagal Modes regularly end on the lower Finalis, but the Trinity Hirmologium shows that in the fourteenth century other endings were allowed, of which in the more important manuscripts like the Hirmologia at Grottaferrata (G) and at the Iberian Monastery at Athos (H) we find no trace. The list of final notes, as far as our observation goes, will therefore be as follows:

Mode I Plagal **d** or **g**
,, II Plagal **e** or **g**
,, III Plagal (Barys) **f**
,, IV Plagal (Barys) **g** or **b**

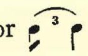
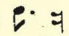
Rhythmical and Accentual Signs

Most of the Byzantine neumes have an accentual as well as a musical value; and in our versions the modern signs of stress, staccato, prolongation, and the like, will enable the student to identify at a glance the original symbols used in the manuscript (see my *Handbook*, c. ii). A few words of explanation may be given.

 accented staccato; and also warning given of a descent of the melody on the next syllable.

 a long accented note.

 a very slight lengthening.

In a group this should be sung as  (written ) or  (written ): if standing alone, as 

Accelerando only applies to the group over which it stands, and no *a tempo* is needed.

The end of a versicle or colon is marked by a short vertical stroke. If this does not coincide with the end of a line in the words, then the latter should only be marked by the shortest possible break or pause. The last note of a hymn usually bears no length-mark in the manuscripts, but is naturally held and hence marked as a crotchet.

It will be seen that the quantities in the Greek are disregarded in the musical setting, which, as in Modern Greek, only respected the accents. The accent had already become a mark of stress and no longer denoted pitch as in ancient Greek.

No directions about the tempo or manner of singing have come down to us from the Middle Ages. We only know that large choirs often sang the hymns in unison in the great cathedrals and city churches. No organ or any other instrument was allowed in church. Antiphonal singing was frequent. The drone or holding-note, often heard at the present day, is not mentioned until the sixteenth century and may be a late importation from the East. This also applies to the nasal singing which displeased many travellers in Greece in the nineteenth century. We should therefore take the best Gregorian tradition for our guide and recommend as follows: (1) The tempo must vary with the character of the hymn, the number of singers, and the size of the building. The Canons should be

sung in quick time, especially if given by a single cantor. (2) The rhythm is free: the quavers and crotchets have not an absolute value, but represent shorter or longer notes in a melodious recitative, whose movement resembles that of ordinary speech. If, however, the whole choir sings in unison, then the values must be more carefully observed and the choir-master should beat time. In the Middle Ages there was a whole system of gestures, partly represented by Subsidiary Signs in the manuscripts, by which the precentor guided his singers. (3) No vocal harmonies should be allowed, as they entirely destroy the character of the music. But a light organ accompaniment may be a useful aid, especially to singers not specially trained in unaccompanied work. An organist used to Plain-song will readily supply what is needed. (4) The staccato marks (which serve largely to distinguish the different neumes) must not be allowed to break up the general smoothness of singing and the flow of the melody. They must be rendered with due discretion.

The Latin Versions

Where the original is in rhythmical prose there is seldom much difficulty in making an equivalent Latin rendering, although some of the subtler allusions in St. Cosmas are likely to go by the board. Most Byzantine hymns are in a more or less Biblical Greek, so that the Vulgate usually helps us out. The reader must clearly understand that no literary merit is claimed for our versions, which are only meant to enable singers ignorant of Greek to perform and enjoy the melodies. The iambic Canons of St. John of Damascus, however, are in quite a different class, because although they scan by quantity, yet the music follows the accent—the two schemes hardly ever coinciding. It seems to me that any Latin metrical version would stand self-condemned. If it regarded the quantities, it would contradict the musical setting and make it absurd: if it obeyed the accents, it would, to a scholarly reader, sound flagrantly unmetrical. I suggest, therefore, another plan, namely to set the words of known Latin hymns to the Byzantine melodies. A few examples of 5-line iambic stanzas are extant; and these, being neither strictly quantitative nor wholly accentual, give just the amount of correspondence that fitly reproduces the quaintness of medieval hymnody.

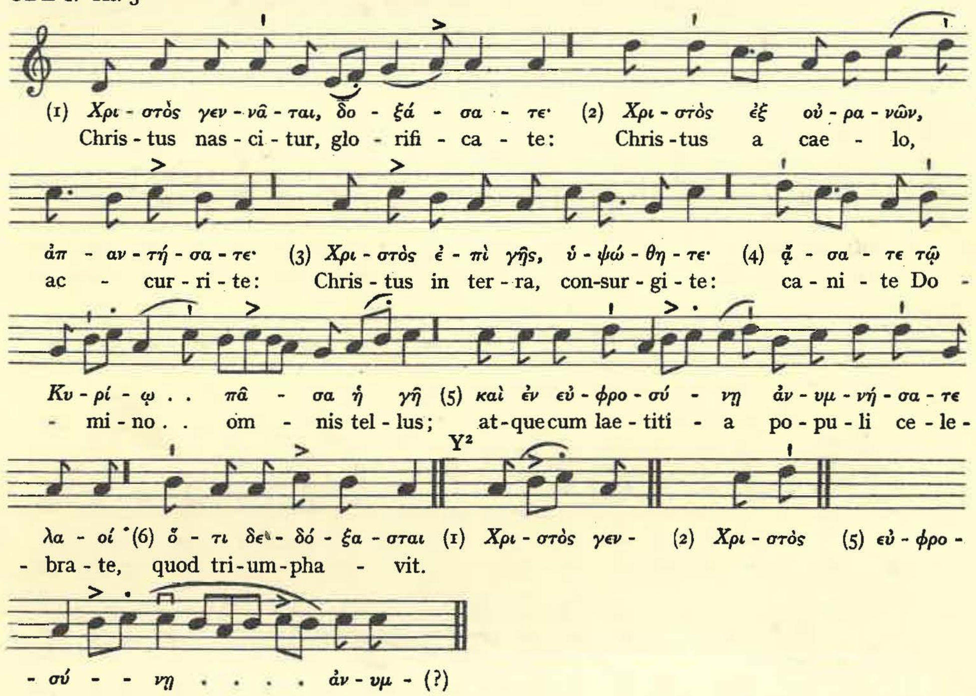
1. CANON FOR CHRISTMAS BY SAINT COSMAS

Mode I. Y f. 10–10b, H f. 6b, *Anthol.* 165. Prose and verse translations are given by Neale–Hatherly, *Hymns of the Eastern Church with Music*, 64–79.

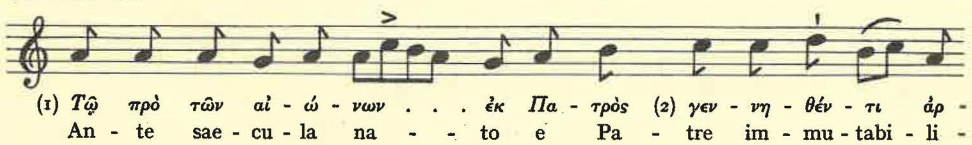
The music of Ode VII is corrupt in the Trinity MS.; so, besides a conjectural restoration, I give the version of G, a famous manuscript at Grottaferrata. All the Odes in this Canon end on **a**, although elsewhere a final cadence on **d** is common in Mode I. All begin from **a**. In order to appreciate the learning and variety of illustration displayed by St. Cosmas, the reader should study the whole Canon: the original is printed in full in the *Anthologia*.

Mode I is the most familiar of all Modes and corresponds to the First Mode in Gregorian music. It is also common in Greek folk-songs: a pure example with compass **g–d'**, Finalis **a**, is given by Pachtikos, G. D.,[1] *Greek Folksongs* (in Modern Greek), p. 327. For a Jewish example see Idelsohn, A. Z., *Gesänge d. marokkanischen Juden*, p. 48, No. 73, cadence **c–a–a–· g a–**.

ODE I. Hi. 3



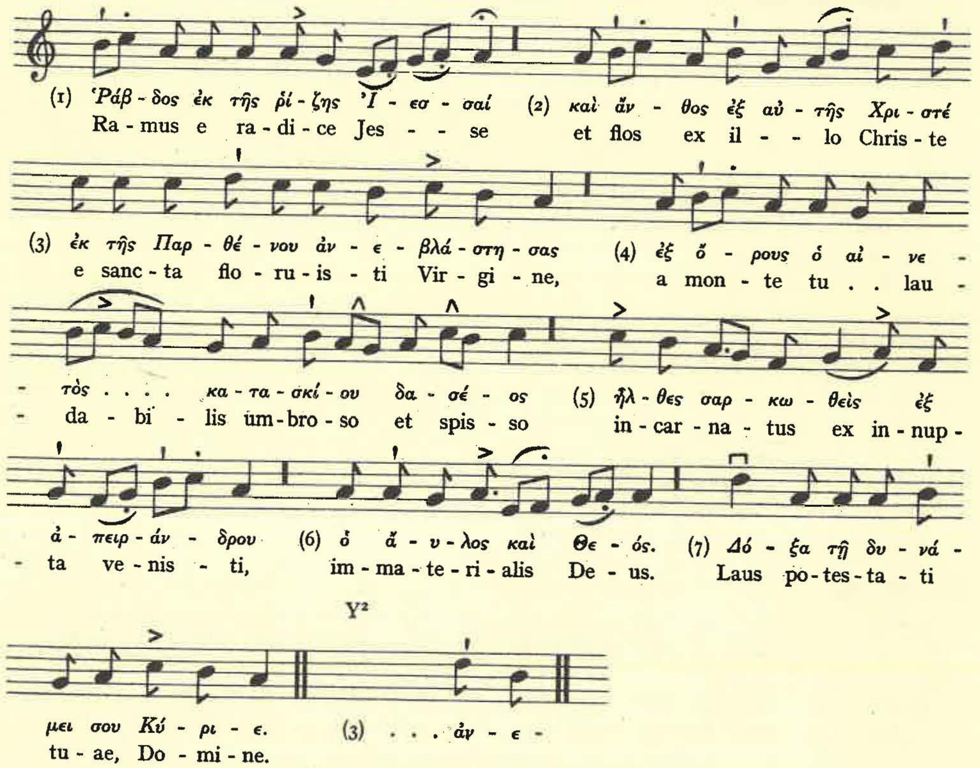
ODE III. Hi. 6



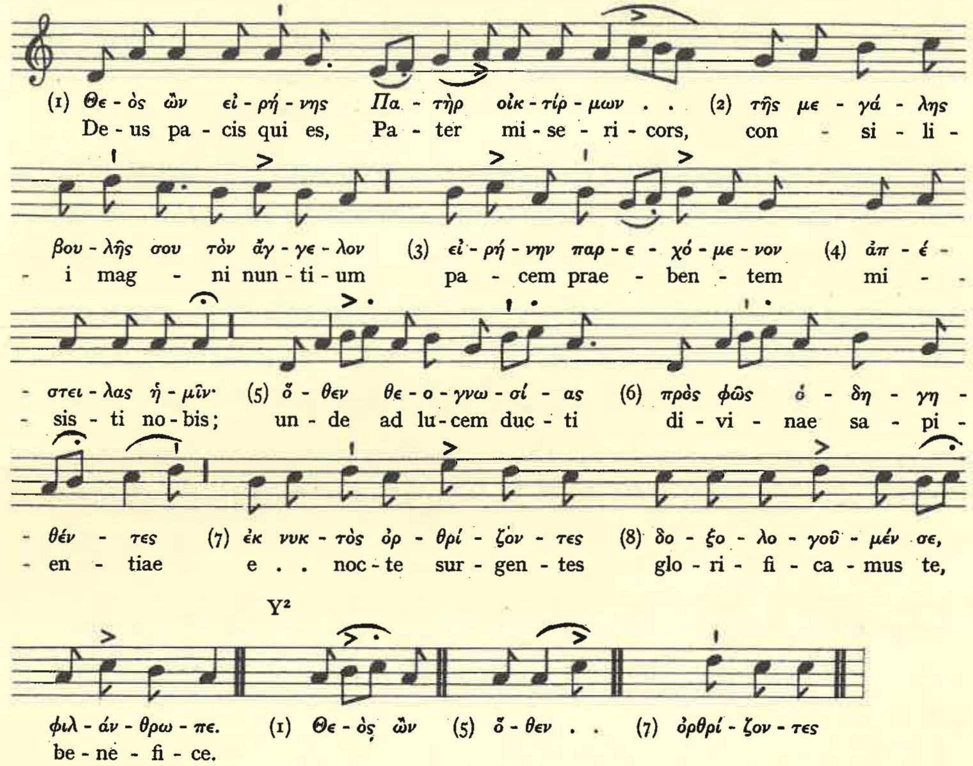
[1] Title, *Δημώδη Ἑλληνικὰ ᾎσματα* (Athens, 1905).



ODE-IV. Hi. 9



ODE V. Hi. 12



ODE VI. Hi. 15



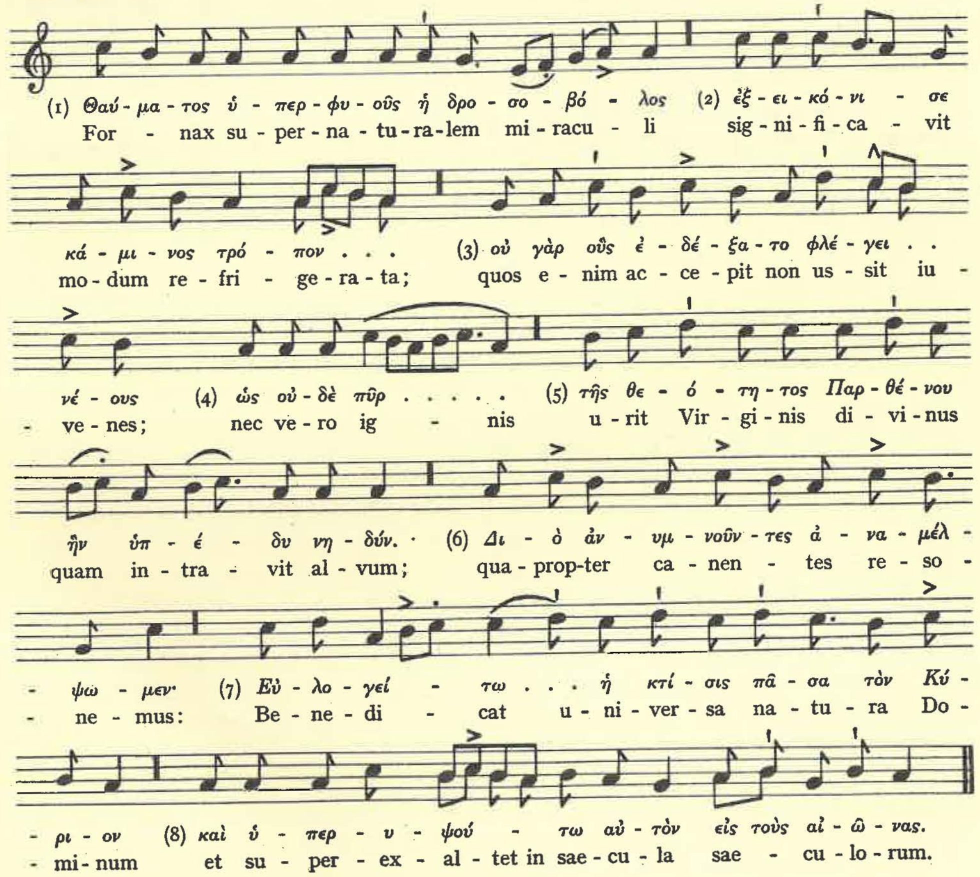


ODE VII. Hi. 17 (G f. 17 b)





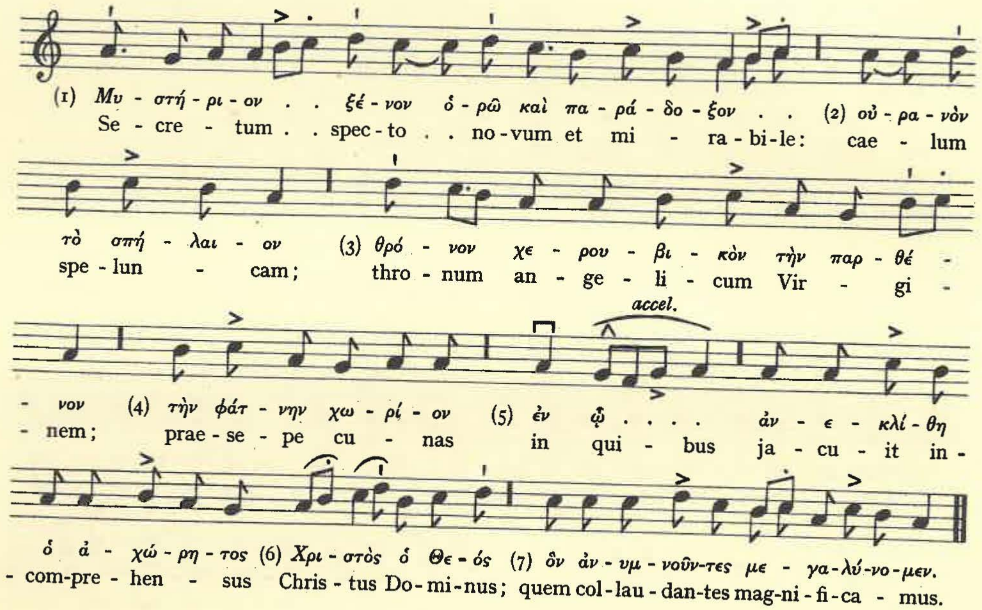
ODE VIII. Hi. 20



Y²



ODE IX. Hi. 23



2. IAMBIC CANON FOR CHRISTMAS BY SAINT JOHN OF DAMASCUS

Mode I. Y ff. 11–12b, H f. 8. *Anthol.* 205–9

THIS is the first of the famous Iambic Canons, which were admired above all other hymns in the later Byzantine age. Unlike the general run of Byzantine hymnody these Canons are in the Ancient Greek iambic metre and follow the laws of quantity. Besides this there is accentual correspondence between the verses of every Ode; and thirdly there is a metrical acrostich embracing every line of the whole Canon. The work is therefore a great feat of ingenuity; but the total effect, with its stiffness of rhythm and learned vocabulary, culled from the old poets, is ponderous rather than inspiring and affects us far less than the author's simpler Canons for Easter and Ascension. The music ignores the ancient quantities and follows the accents. (Some critical remarks will be found in *Anthol.*, p. xlv, and in my article *Laudate*, June 1926, 85. For the Easter Canon see *Laudate*, June 1923, 1; Neale–Hatherly, op. cit. 29; Gaisser, U., *Les Heirmoi de Pâques*.)

Our interlinear Latin words are from a Mozarabic hymn for Saturday at Vespers, from Easter to Ascension. (Dreves, *Analecta Hymnica*, xiv. 87 and xxvii. 88.) The accentual signs in the music (based on the Greek stress-accent) sometimes go against the natural accent of the Latin words and need not be regarded by a singer using the Latin. I have made small changes where the text of Dreves is obscure or corrupt.

The melody in every Ode begins from the note **a**.

Translation

ODE I. The Lord saved His people by a wondrous work when He dried up of old the watery wave of the sea; and being born of a Virgin by His own will, He maketh the way of heaven passable for us, Whom according to His nature we glorify as equal with the Father and with mortals.

ODE III. Bow down, O Benefactor, to the hymns of Thy servants, humbling the lofty brow of the foe; and, O all-seer, bearing them up above sin, establish Thy singers unshaken upon the foundation of faith, Blessed Lord.

ODE IV. Singing long ago, the prophet Habakkuk foreshoweth the regeneration of the mortal race, since he was found worthy to see the type ineffably. For as a babe from the mountain, which was the Virgin, the Word came forth for the renewing of the nations.

ODE V. Though we be darkened by the deeds of night, yet unto us, O Christ, who watchfully now raise a hymn to Thee as Benefactor, mayest Thou come, granting propitiation for our error and making plain the path, whereby ascending may we find renown!

ODE VI. Jonah, abiding in the secret places of the sea, prayed to come forth and to have done with the storm. But I, pierced by the tyrant's dart, pray unto Thee, O Christ, the destroyer of evil, to come more swiftly than my sloth.

ODE VII. The children, caught by longing for the King of all, despised the godless insolence of the tyrant who raged insatiably. To them the fire intense did yield; and to their Lord they say: 'To all ages blessed art Thou!'

ODE VIII. A type of the Virgin's womb, miraculously sealed, are the youths of old, who walked in the fire unburned. And Grace, accomplishing both deeds by one miracle, rouseth the people unto praise.

ODE IX. It is easier for us to acquiesce in silence, as without peril for the fearful; and with longing, O Virgin, to weave deftly-wrought hymns is toilsome. But, O Mother, do thou give strength to match the undertaking.

ODE I. Hi. 3



ODE III. Hi. 7



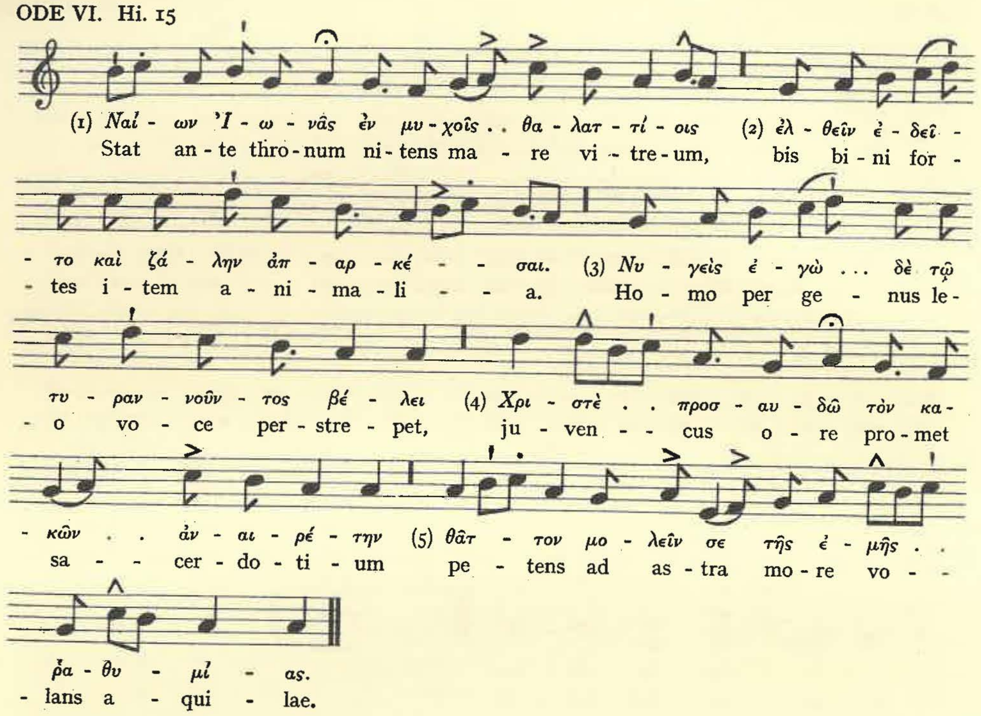
ODE IV. Hi. 9



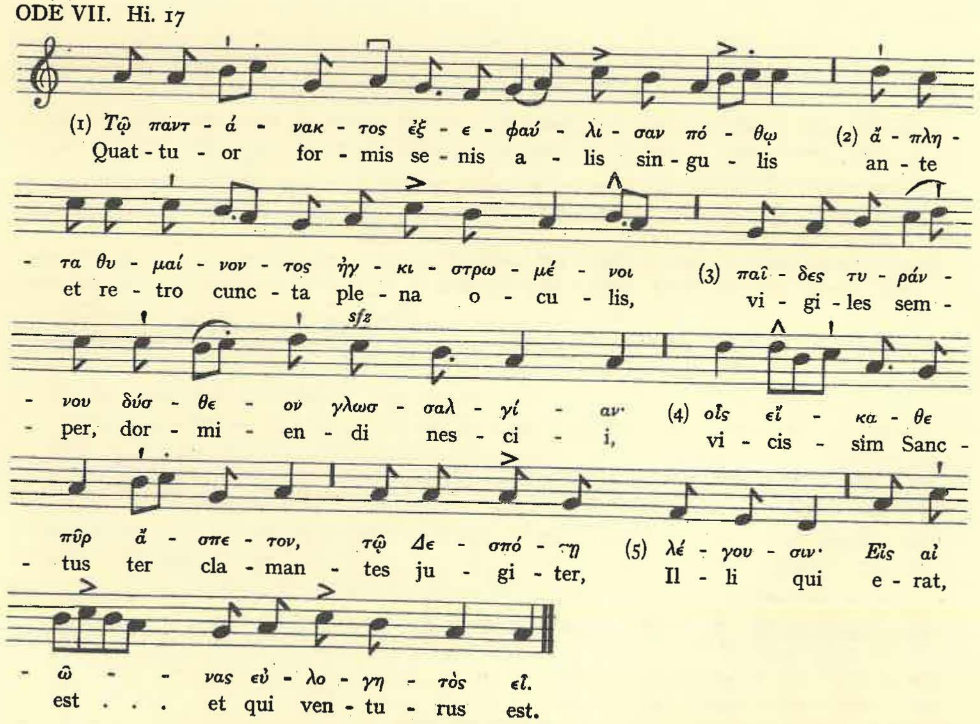
ODE V. Hi. 12



ODE VI. Hi. 15



ODE VII. Hi. 17



ODE VIII. Hi. 20



ODE IX. Hi. 23



3. CANON FOR THE ASSUMPTION OF THE BLESSED VIRGIN MARY BY SAINT COSMAS (15 AUGUST)

Mode I. Title *Κανὼν εἰς τὴν Κοίμησιν τῆς ὑπεραγίας Θεοτόκου.*
Y ff. 16b–18, H f. 3b, *Anthol.* 180

In Ode VI the interlinear Latin words are from the original canticle, Jonah ii, verses 6 and 10.

Translation

Ode I. Thy holy and illustrious memory, O Virgin, adorned with the divine glory, hath assembled all the faithful unto joy, while Miriam leadeth with dancing and timbrels them that sing unto thine Only-Begotten, for He hath triumphed gloriously.

Ode III. O Christ, Thou Wisdom and Power of God, that created and containeth all things, strengthen Thy Church unshaken and undismayed; for Thou alone art holy, whose resting-place is among the saints.[1]

Ode IV. Words and dark sayings of prophets signified Thine Incarnation of the Virgin, O Christ: that the ray of Thy lightning should go forth as a light for the gentiles; and the deep crieth unto Thee in joy, 'Glory to Thy power, O Friend of man!'

Ode V. I will tell of the divine and ineffable loveliness of Thy virtue, O Christ. For Thou, having shone as true coeternal reflection of everlasting glory, being incarnate from the Virgin's womb, art risen as a sun unto them that sat in darkness and in the shadow of death.

Ode VI. The inner fire[2] that lay within the ocean-born monster of the deep is a sign aforetime of Thy burial unto the third day, whereof Jonah hath been shown as the signifier. For, saved unhurt, even as he had been swallowed up, he cried, 'I will sacrifice unto Thee with the voice of praise, O Lord.'

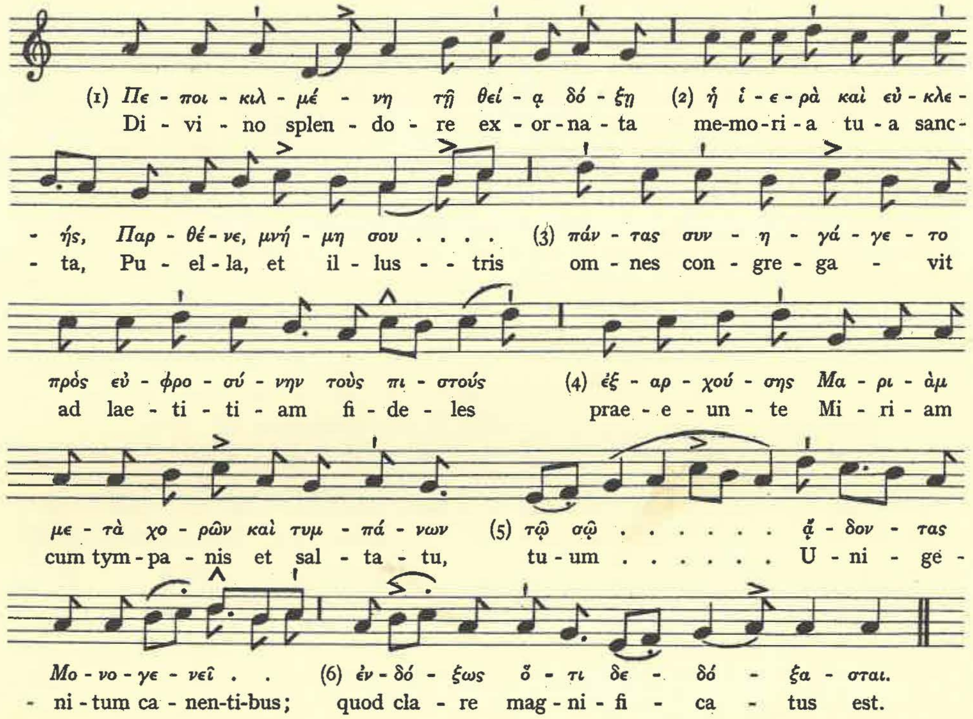
Ode VII. Love divine, arrayed against a reckless spirit and fire, quenched the one and mocked the other with reason God-inspired, as by the threefold harp of the righteous men it sounded in the midst of the furnace against the instruments of music, saying, 'Glorious God of our fathers and ours, blessed art Thou.'

Ode VIII. As God's messenger,[3] the Almighty One showed unto the Three Children a flame that was coolness unto the righteous, but burned up the ungodly; and He made the Mother of God a fount of life, flowing with the conquest of death and with life for them that sing: 'We, the ransomed, praise our Creator alone and magnify Him for ever.'

Ode IX. The bounds of nature have been overcome in thee, O Virgin undefiled. For motherhood is linked with virginity and death is made the emissary of life.[4] O thou, who wast a maiden after child-bearing and livest after death, ever save thine inheritance, Mother of God!

[1] Ps. cxxxii. 8 and 14; Chron. vi. 41. (Cosmas probably means 'saints' masculine; but the original thought may have been 'among sacred things', i.e. the Ark and the other objects in Exod. xxxvii. Cf. Ps. lxxx. 1.)
[2] Jonah is the fire, typical of undying hope, that no burial could quench.
[3] Dan. iii. 25.
[4] Literally 'becomes the matchmaker of life'.

ODE I. Hi. 4



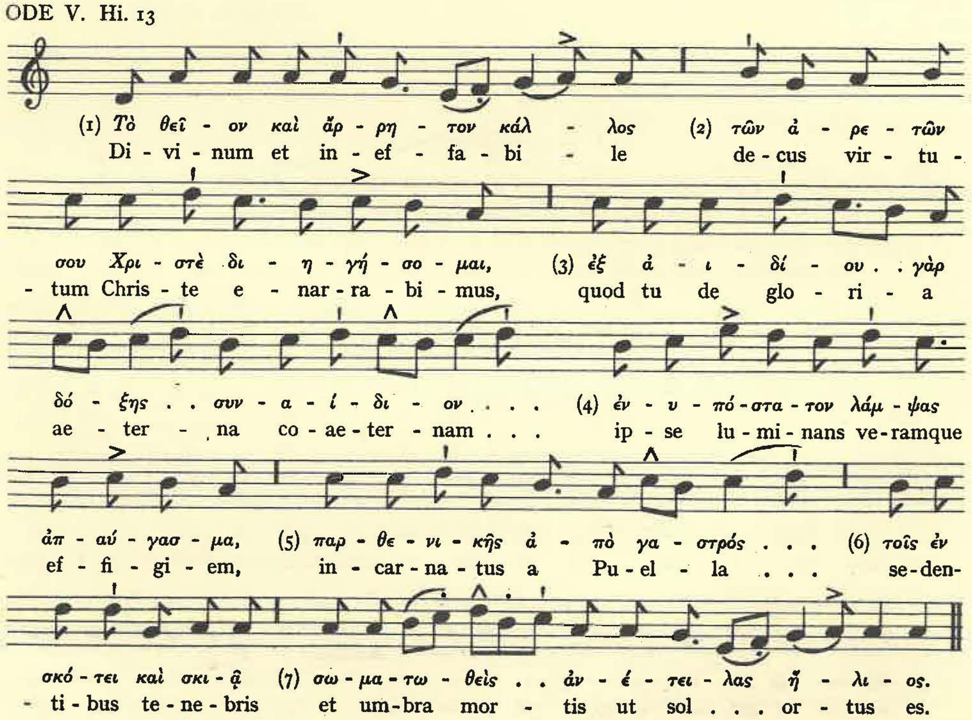
ODE III. Hi. 7



ODE IV. Hi. 10



ODE V. Hi. 13

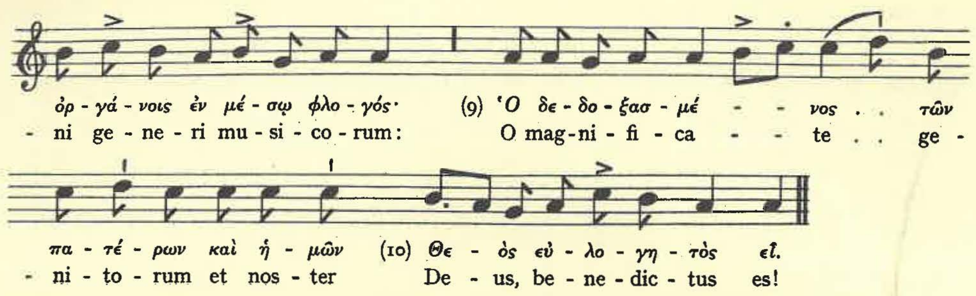


ODE VI. Hi. 16 (Latin words: Job ii. 6 and 10)



ODE VII. Hi. 18





ODE VIII. Hi. 21



ODE IX. Hi. 24



4. IAMBIC CANON FOR EPIPHANY BY SAINT JOHN OF DAMASCUS

Mode II. Y ff. 24b–25, H f. 25, *Anthol.* 209

THIS Canon is composed under the same laws as that for Christmas by the same poet. The music generally avoids the conventional cadence **a–g fe e**, although it mostly has the usual Finalis **e**. An ending on **b**, though less common, is well attested in other manuscripts; but the start from **e**, which two Odes here require, is rare.

The Latin words are taken from a Spanish hymn for St. James, verses 1–5 and 7 (Dreves, *Analecta Hymnica*, xvii. 192), and those for the last two Odes from another Spanish hymn (ibid. xxvii. 274–5).

The other Canon for Epiphany, that by St. Cosmas (*Anthol.* 169), is incomplete in Y; so one for St. Thomas will be given instead.

For an example of Mode II in a Greek folk-song, see Pachtikos, op. cit. 308. In Modern Greek Church music this Mode is called Legetos and treated as a by-form of Mode IV, *v.* Rebours, P., *Traité de Psaltique*, 101.

Translation

ODE I. Israel walketh upon the billowy surge of the sea, which was shown as dry land again. But the dark ocean, like a watery grave, utterly buried the princes of the Egyptians by the mighty power of the Lord's right hand.

ODE III. As many as have been loosed from the ancient snares, now that the jaws of ravening lions are broken, let us exult and enlarge our utterance, weaving unto the Word a melody of words, wherein among His gifts unto us He delighteth.

ODE IV. Cleansed by the torch of mystic vision, the prophet, singing of man's new birth, uttereth a lay welded by the Spirit, declaring the Incarnation of the ineffable Word, by whom the might of rulers hath been crushed.

ODE V. Washed by the purification of the Spirit from the foul and murky venom of the foe, we did approach the new unfailing path that leadeth to unattainable gladness, whereunto none may draw nigh save those unto whom God hath been reconciled.

ODE VI. He showed forth a lovely song with joyful melody, whom the Father caused to be sent forth from the belly of the Whale 'Yea', He saith, 'This is My connatural Son: He hath sprung forth as a ray of light unto the race of men, being both My living Word and a mortal by His own design.'

ODE VII. He burned the serpents' heads in the fiery stream, who subdued the towering flame of the furnace which held the pious youths. He washeth away altogether the clinging mist of sin by the dew of the Spirit.

ODE VIII. Creation is recognized as free, and they that were in gloom as sons of light. Only the prince of darkness groaneth. Now let the united inheritance of the gentiles, once wretched, praise in earnest the Author of her weal.

ODE IX. Oh, beyond understanding is the miracle of thy childbearing, holy Bride and Mother blessed! By thee having gained full salvation, we indite a hymn as to our Benefactress, bringing it as a worthy gift of thankfulness.

ODE I. Hi. 27
From e. Finalis e.



ODE III. Hi. 30
From b. Finalis e.



ODE IV. Hi. 32
From b. Finalis e.



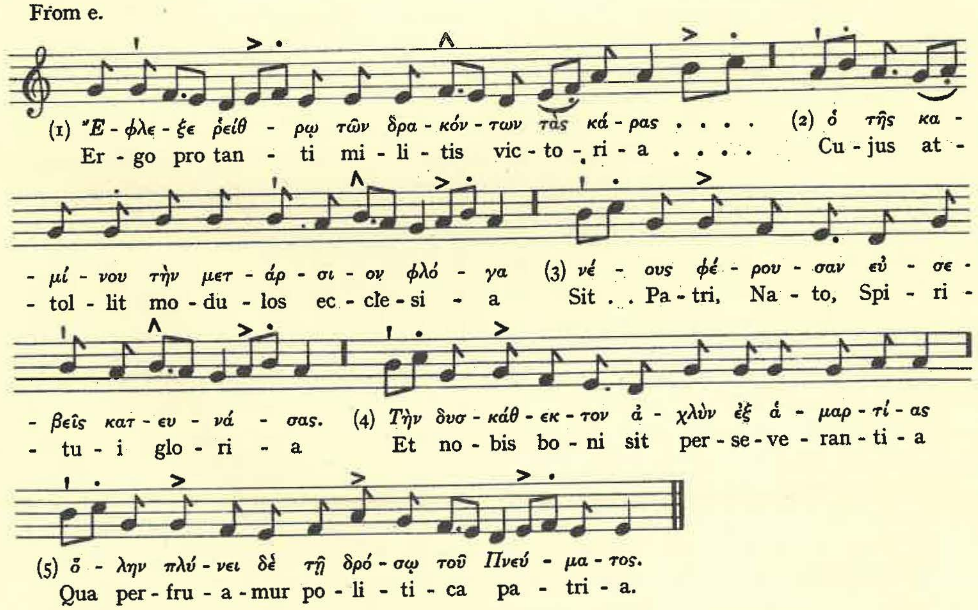
ODE V. Hi. 34
From e.



ODE VI. Hi. 36
From g.



ODE VII. Hi. 39
From e.



ODE VIII. Hi. 41
From b. Finalis b.



ODE IX. Hi. 45
From b. Finalis b.



5. CANON FOR SAINT THOMAS (6 OCTOBER)

Mode II. Y f. 28, H f. 37. Title in H: *Καταβασία τοῦ ἁγίου ἀποστόλου Θωμᾶ*

This Canon is not in use at the present day and is not found in the printed service-books. The music is very regular; all the Odes end on **e**, most of them with the common formula, **a–g fe e**, which is familiar in other manuscripts such as G; and all begin from **b** or **g**, the usual starting-notes. There is no mention of St. Thomas in any of the Hirmi, and the succeeding verses have not come down to us. The richness of imagery in Ode IX will not surprise us; for the praises of the Virgin Mary inspired the later hymnodists to more numerous and more elaborate Odes than any other theme. (There are thirty Hirmi in the printed Hirmologium for Ode IX in this Mode, while Ode V only has seventeen.) Rather than mar this splendour by a bald Latin rendering, I have borrowed the words of a Latin sequence (Dreves, *Anal. Hymn.* xxxvii. 72).

Translation

Ode I. The infinitude of the deep did Moses long ago, giving a type of the Cross, cut asunder with his staff and drowned Pharaoh therein with all his host. But the Children of Israel, having passed the bounds of the sea, sang the song: 'Let us sing unto the Lord, for He hath triumphed gloriously.'

Ode III. Stablish me, O Lord, who by Thy power didst stablish the heavens; and strengthen my heart in Thy fear, that I may bring unto Thee the song of Hannah, saying: 'There is none holy as our God, who hath exalted the horn of His anointed.'

Ode IV. He heard of a dread miracle, the wondrous Habakkuk, even of Thine ineffable presence, O Word of God, because from the shady Mountain,[1] even the Virgin, Thou the unchangeable camest forth incarnate; and as it were in an ecstasy, he cried: 'Glory be to Thy power!'

Ode V. Let shine, O Christ, the light of Thy commandments upon my heart, that I may rise up before the dawn and glorify Thy goodness unceasingly with praise.

Ode VI. Imitating Jonah of old, who went down into the depths of the sea and was for three days in the belly of the whale, I cry unto Thee: 'My Saviour, bring me up, when I call, from the lowest Hell, that I may sacrifice unto Thee with the voice of praise.'

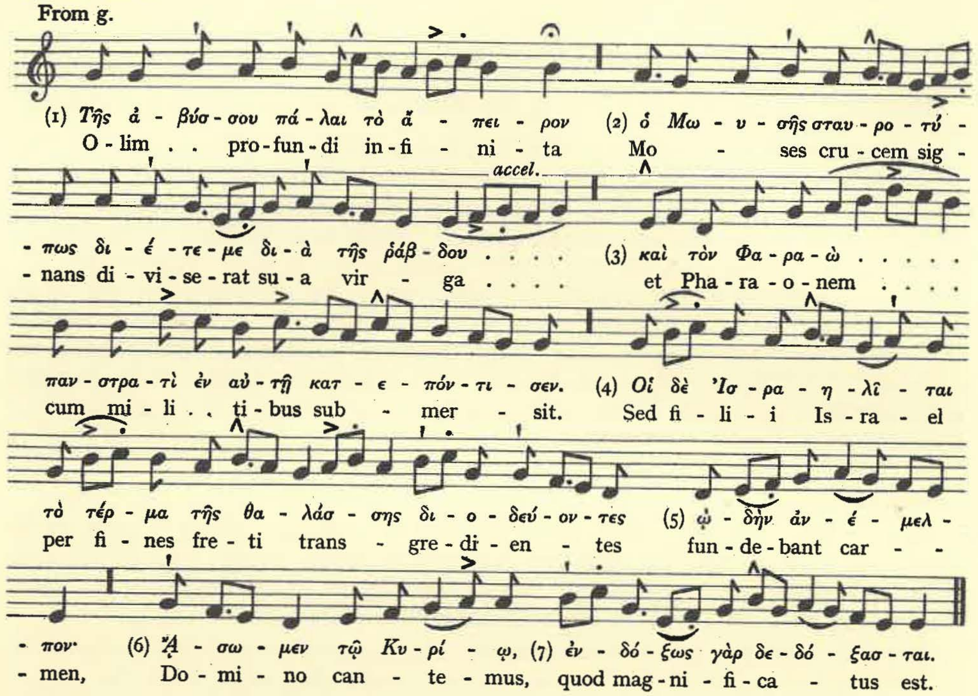
Ode VII. The God-fearing boys, preferring Zion in Babylon, when cast into the midst of the furnace, raised a universal song, singing: 'Blessed art Thou, the God of our fathers!'

Ode VIII. The noble boys despised a wicked decree and cared not for the sound of instruments of music, but, being cool in the furnace, they sang with grace: 'All ye works of the Lord, bless ye the Lord: praise Him and magnify Him for ever!'

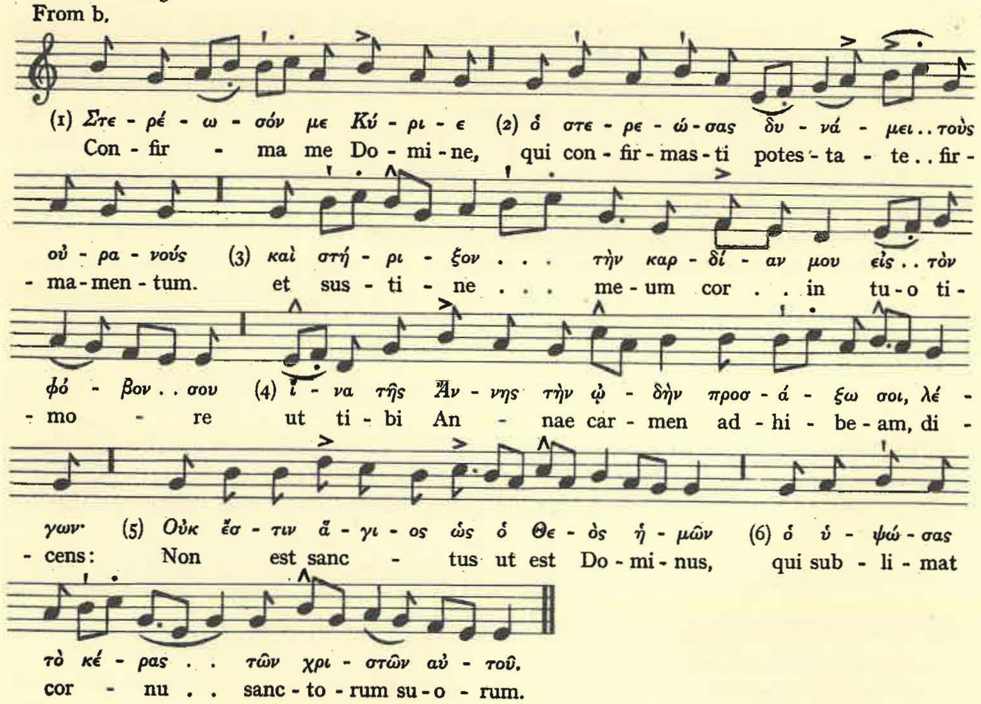
Ode IX. Maid of wondrous loveliness, all-blessed Queen, adorned and decked with pure gold, Mother of our God, who is the King of all, thou bridge[2] and advocate of the faithful, we magnify thee.

[1] Hab. iii. 3 (LXX version).
[2] Cf. Sergius, *Acathist Hymn*, 41 (*Anthol.* p. 141), χαῖρε, γέφυρα μετάγουσα τοὺς ἐκ γῆς πρὸς οὐρανόν.

ODE I. Hi. 28
From g.



ODE III. Hi. 31
From b.



ODE IV. Hi. 33
From g.

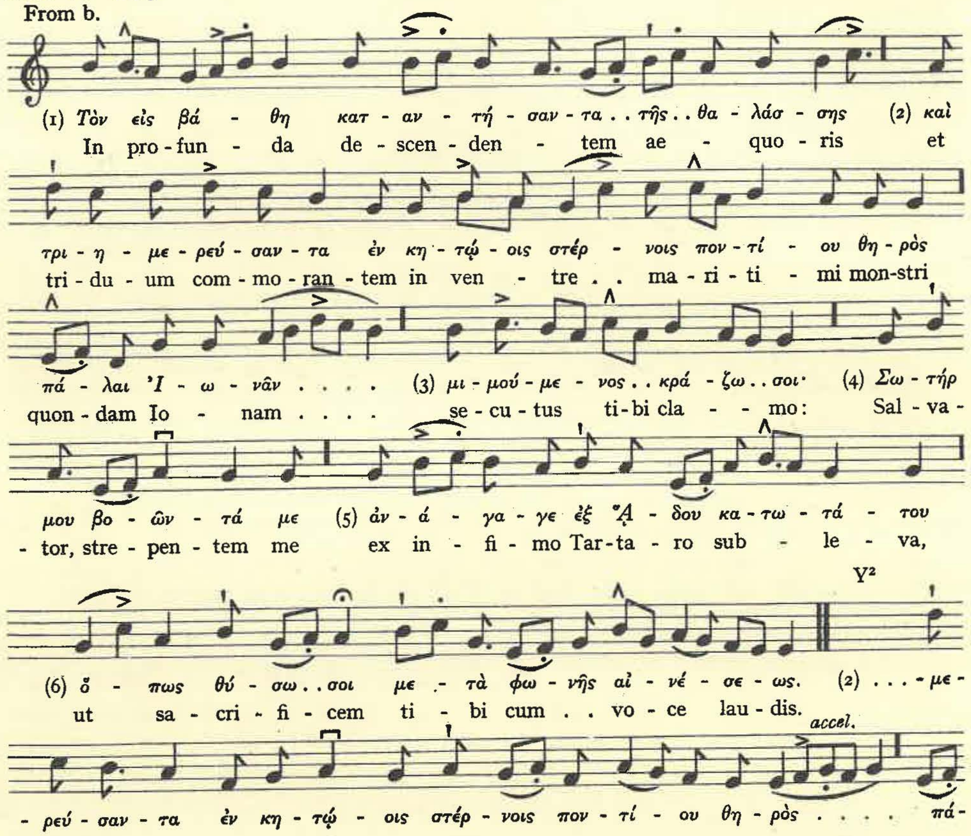


ODE V. Hi. 36
From b.



ODE VI. Hi. 38

From b.



ODE VII. Hi. 40

From b.



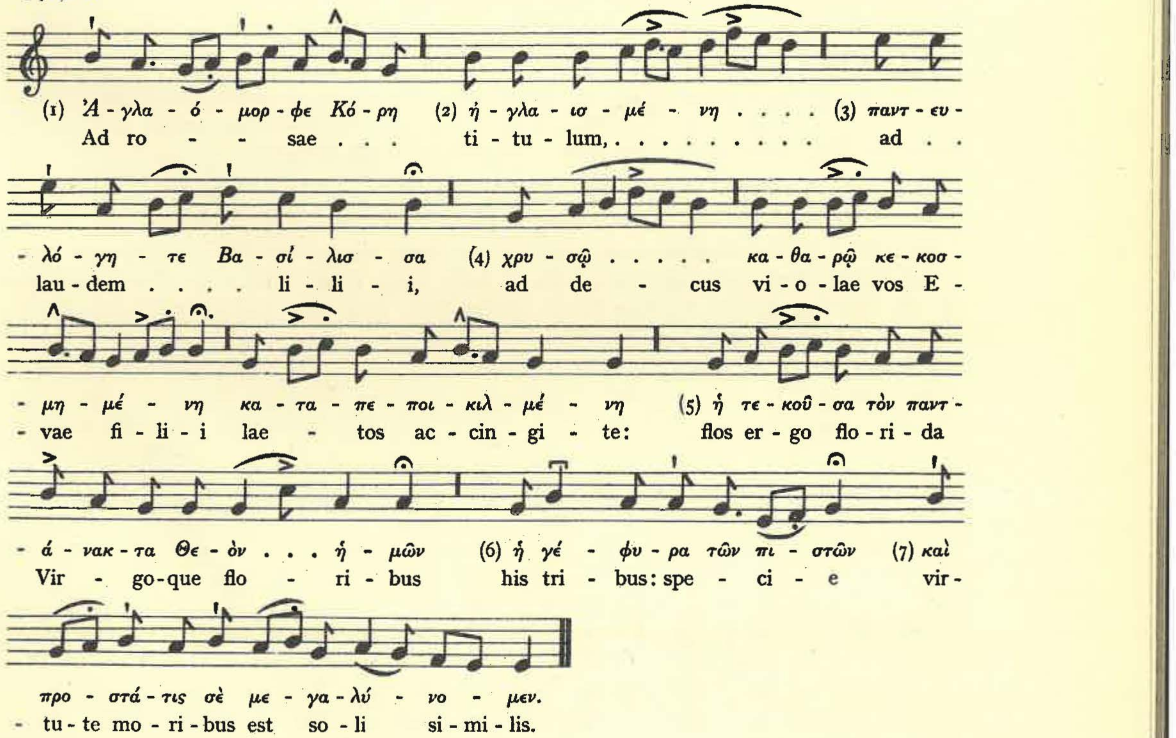
ODE VIII. Hi. 43

From b.



ODE IX. Hi. 46

From b.



6. CANON FOR THE PRESENTATION OF OUR LORD IN THE TEMPLE (2 FEBRUARY) BY SAINT COSMAS

Mode III. Y f. 39b, H f. 46, G f. 65

RIEMANN, H., *Byz. Notenschrift*, plates iv, v, gives the Canon in the Early Byzantine (Coislin) Notation. The version there is evidently an ancestor of H. (Riemann's own views on this matter have long been superseded. For key to the Coislin Notation see *Byz. Zeitschr.* xxxvii (1937), 345; *Laudate*, Sept. 1936, 183.)

Translation

ODE I. Over the plain, the daughter of the abyss, did the sun once wander, when it was as dry land. For like a wall the waters stood firmly on this side and on that for the people that went dry-shod through the sea and sang acceptably unto God: 'Let us sing unto the Lord, for He has triumphed gloriously!'

ODE III. Thou that art the defence of such as trust in Thee, defend, O Lord, Thy Church, which Thou hast gained by Thy precious blood.

ODE IV. Thy glory covered the heavens, O Lord, for, coming forth from the secret place of Thy holiness, even of the Mother undefiled, Thou wast seen in the temple of Thy glory as a babe in arms; and all things were filled with Thy praise.

ODE V. When Isaiah in a vision saw God on the throne high and lifted up with the angels of glory in His train, 'Woe is me', he cried, 'For I have seen God face to face, the Lord of peace and light everlasting!'

ODE VI. Unto Thee the old man cried, when he beheld with his eyes the salvation that hath arisen for the nations from God, O Christ my God.

ODE VII. Thee who amid the fire didst give coolness unto the Children, the proclaimers of God, and didst abide in a Virgin undefiled, we praise as God the Word, singing reverently, 'Blessed be the God of our fathers!'

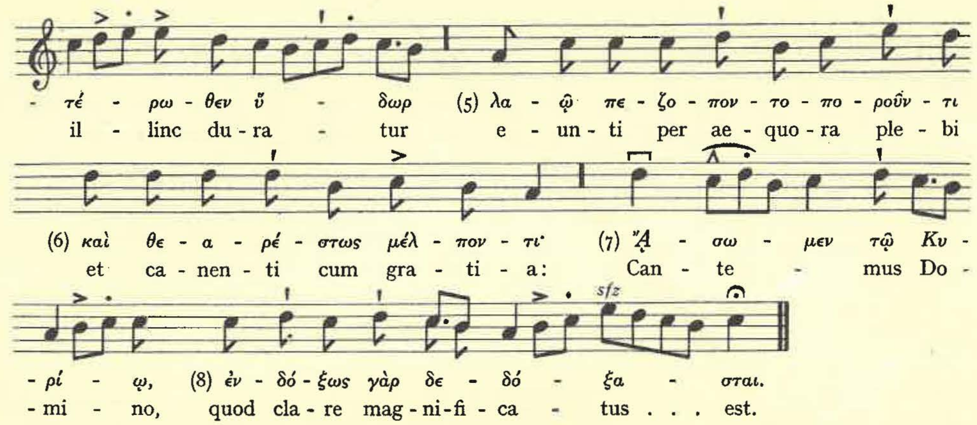
ODE VIII. Thrust in the intolerable fire, the Children, leaders of godliness, being unharmed by the flame, sang a glorious hymn, 'All ye works', &c.

ODE IX. In the shadow and letter of the Law, let us, the faithful, see the type: Every male that openeth the womb is holy unto God. Therefore the First-born Word, the Son of the Father from everlasting, now the first-born of the Virgin Mother, let us magnify!

ODE I. Hi. 49

From c^1. Finalis c^1.





ODE III. Hi. 50

From c^1. Finalis c^1.



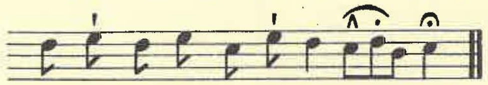
ODE IV. Hi. 51

From c^1. Finalis c^1.





- θης (7) ὡς βρέ - φος ἀγ - κα - λο - φο - ρού - με - νος (8) καὶ ἐ - πλη - ρώ - θη
- ae ut in - fans bra - chi - is te - nen - dus, et com - ple - ban -



τὰ πάν - τα τῆς σῆς αἰ - νέ - σε - ως.
- tur om - ni - a tu - is lau - di - bus.

ODE V. Hi. 53
From a. Finalis c'.



(1) Ὡς εἶ - δεν Ἡ - σα - ΐ - ας (2) συμ - βο - λι - κῶς ἐν θρό - νῳ ἐπ - ηρ -
Ut vi - dit I - sai - as per vi - si - o - nem thro - no e - le -



- μέ - νῳ Θε - όν (3) ὑπ' ἀγ - γέ - λων δό - ξης δο - ρυ - φο - ρού - με - νον·
- va - to De - um ab an - ge - lis glo - ri - ae cus - to - di - tum:

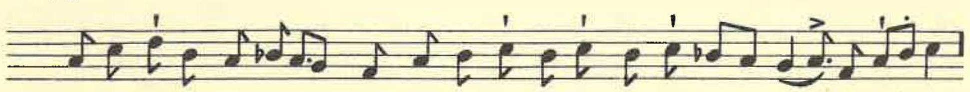


accel.
(4) Ὢ τά - λας ἐ - βό - α ἐ - γώ· (5) πρὸ γὰρ εἶ - δον σω - μα - τού - με - νον
Me mi - se - rum, ex - cla-ma-vit, quod prae - vi - di in - car - na - tum



Θε - όν (6) φω - τὸς ἀν - εσ - πέ - ρου (7) καὶ εἰ - ρή - νης δεσ - πό - ζον - τα.
De - um, ae - ter - nae lu - cis at - que pa - cis Do - mi - num.

Y²



(1) Ὡς εἶ - δεν Ἡ - σα - ΐ - ας (2) συμ - βο - λι - κῶς ἐν θρό - νῳ ἐπ - ηρ - μέ - νῳ Θε - όν

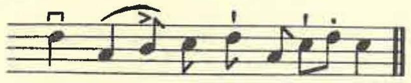
ODE VI. Hi. 54
From a. Finalis c'.



(1) Ἐ - βό - η - σέ σοι (2) ὁ - δὼν ὁ πρέσ - βυς (3) τοῖς ὀφ - θαλ - μοῖς
Cla - ma - vit ti - bi ut vi - dit se - nex o - cu - lis su -



τὸ σω - τή - ρι - ον . . (4) ὃ λα - οῖς . . ἐπ - έ - στη (5) ἐκ Θε -
- is sa - lu - tem o - ri - en - tem po - pu - lis a De -



- οῦ, Χρι - στὲ σὺ Θε - ός μου.
- o, Chris - te tu mi De - us.

ODE VII. Hi. 55
From c'. Finalis c'.



(1) Σὲ τὸν ἐν πυ - ρὶ δρο - σί - σαν - τα (2) παῖ - δας θε - ο - λο - γή -
Te qui in for - na - ce mul - sis - ti ju - ve - nes De - i con - fes -



- σαν - τας (3) καὶ Παρ - θέ - νῳ ἀ - κη - ρά - τῳ ἐν - οι - κή - σαν - τα . .
- so - res, Te a Vir - gi - ne in - tac - ta con - cep - tum,



(4) Θε - ὸν Λό - γον ὑμ - νοῦ - μεν (5) εὐ - σε - βῶς μελ - ῳ - δοῦν - τες· (6) Εὐ - λο - γη -
De - um Ver - bum lau - da - mus re - ve - ren - ter ca - nen - tes: Be - ne - dic -



- τὸς ὁ Θε - ός (7) ὁ τῶν πα - τέ - ρων ἡ - μῶν.
tus De - us nos - tro - rum Pa - trum.

ODE VIII. Hi. 56 (Line 1 in Y f. 40 b: lines 2–end f. 34)
From c'. Finalis c'.



(1) Ἀ - στέκ - τῳ πυ - ρὶ ἐν - ωσ - θέν - τες . . (2) οἱ θε - ο - σε - βεῖ -
In ig - nem cru - de - lem con - jec - ti, . . qui pi - e - ta -



- ας προ - ε - στῶ - τες νε - α - νί - αι (3) τῇ φλο - γὶ . . . δὲ μὴ λω -
- te prae - cel - le - bant ju - ve - nes, per - que flam - mas in -



ODE IX. Hi. 58
From a. Finalis c'.



7. A CANON IN THE THIRD MODE

Y ff. 37b–38, H f. 53b

THIS Canon has no heading in either manuscript: several of the Hirmi, including Ode I, are not now in use. The Canon will serve as a simple example of a great many compositions that claim no originality or poetical invention, but merely recall, in varying terms, the words of the old Canticles.

Translation

ODE I. To Him who delivered Israel from slavery and drowned Pharaoh in the sea, even to Christ the Saviour, let us sing, for He hath triumphed unto all ages.

ODE III. Thou who hast established the heavens and set the earth upon many waters, establish us in Thy fear!

ODE IV. I have heard Thy report and I was afraid: I saw Thy works and I glorified Thee, O Lord.

ODE V. Grant us Thy peace, O Son of God. For we know none other god beside Thee, who art glorified in the highest, with the Father and the Spirit.

ODE VI. Them that are come to the end of time and are in danger, lest they perish by the storms of temptation, forsake not, O Friend of man, when they cry: 'Save us, O Saviour, as Thou savedst the prophet from the whale!'

ODE VII. The Children quenched the flames in the furnace and received the heavenly dew by faith.

ODE VIII. Him that came down amid the flames unto the sons of the Hebrews with divine power and was seen as God, praise, ye priests, and magnify for ever!

ODE IX. Thee, the immortal Fount, which through the Saints affordeth healing unto the race of men, O Christ, we magnify, because Thou savest our souls.

ODE I. Hi. 50
From a. Finalis f.



ODE III. Hi. deest
From c'. Finalis f.



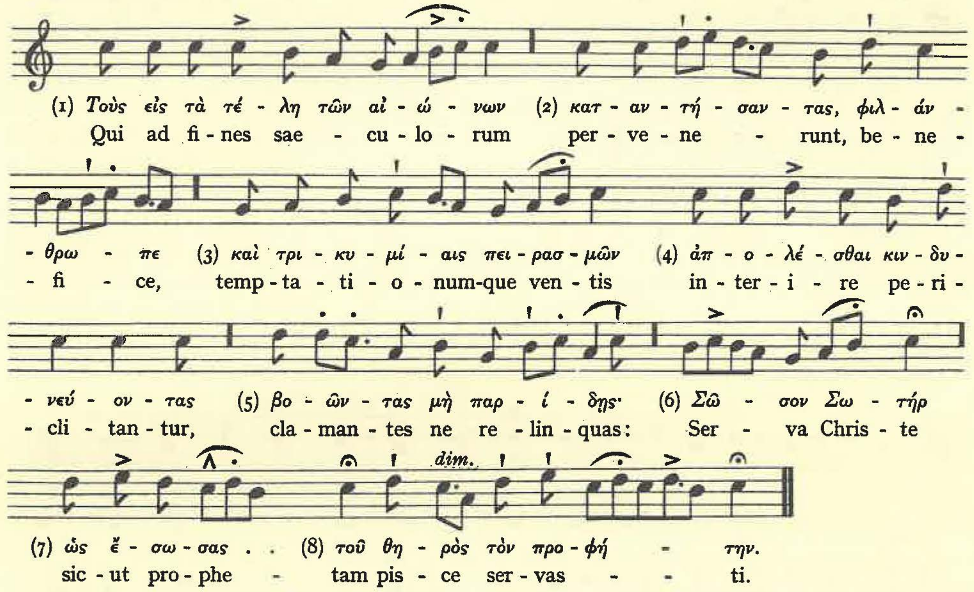
ODE IV. Hi. 52 (diff.)
From c'. Finalis f.



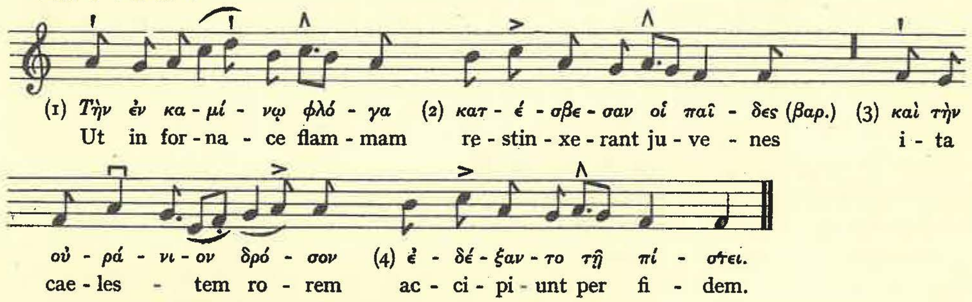
ODE V. Hi. 53
From a. Finalis c'.



ODE VI. Hi. 55
From c'. Finalis c'.

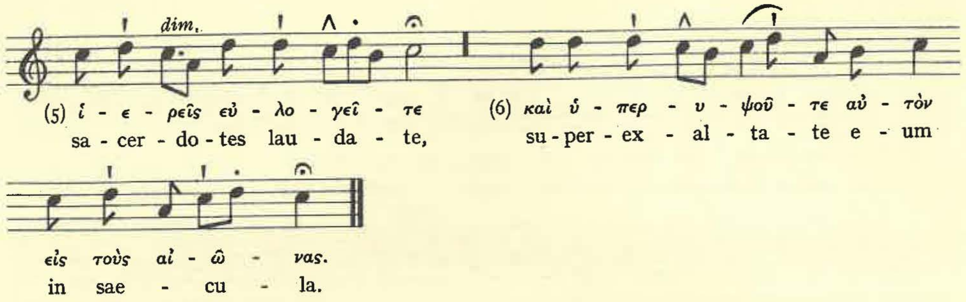


ODE VII. Hi. 56
From a. Finalis f.



ODE VIII. Hi. 57
From a. Finalis c'.





ODE IX. Hi. 58

From a. Finalis c'.



8. CANON FOR THE ANNUNCIATION OF THE BLESSED VIRGIN MARY BY SAINT JOHN OF DAMASCUS

MODE IV. Y f. 46, H f. 65, *Anthol.* 229, where only the first form of Ode VIII and of Ode IX will be found: the other forms, although assigned to this day in the printed Hirmologus, are not part of the original hymn. The whole hymn is brilliant and spirited, the Saint using his oratory and learning with good effect. The variety of musical structure and cadence should be noticed. In Ode I the melody of the second hand of Y (in red ink) has a certain likeness to H: so I print both together. This canon is sometimes used for the Assumption, with small alterations in the words.

For a Greek folk-song in Mode IV see Pachtikos, op. cit. 318. In the Chrysanthine system there is usually some confusion in this Mode, although **g** is a recognized starting-note (cf. Rebours, op. cit. 226).

Translation

ODE I. I will open my mouth and it shall be filled with the Spirit; and I will loudly utter my saying unto the Mother Queen; and I shall be seen joyfully keeping festival and will sing with gladness of her wonders.

ODE III. O Mother of God, living and plenteous Fount, strengthen thy minstrels, who have welded together a spiritual company; and in thy holy remembrance deem them worthy of crowns of glory.

ODE IV. When the prophet Habakkuk perceived the divine, unsearchable counsel of Thine Incarnation, the Most High, by the Virgin, he cried: 'Glory to Thy power, O Lord!'

ODE V. All things were amazed at thy wondrous glory. For thou, Maid unwedded, didst carry in thy womb the God who is over all and didst bear the eternal Son, who giveth the prize of peace, giving the prize of salvation to them that sing of thee.

ODE VI. We that are godly-minded, keeping this glorious and universal feast of the Mother of God, hither! and let us clap our hands, faithfully praising Him that was born of her.

ODE VII. Those pious ones worshipped not the thing created rather than the Creator, but trampling bravely upon the threat of the fire, they rejoiced and sang: 'O Lord of our fathers and God much praised, blessed art Thou.'

ODE VIII. (1) The righteous Children in the furnace were saved by the Virgin's Son, who then in semblance, but now working in the midst of us, awakeneth the whole world, which singeth: 'All ye works of the Lord, bless ye the Lord: praise Him and magnify Him for ever!'

ODE VIII. (2) Let Gabriel say, 'Hear, holy Virgin Maid, the ancient true counsel of the Most High: "Be ready to receive thy God. For by thee the Infinite shall consort with mortals."' Therefore rejoicing, I cry: 'All ye works of the Lord, bless ye the Lord!'

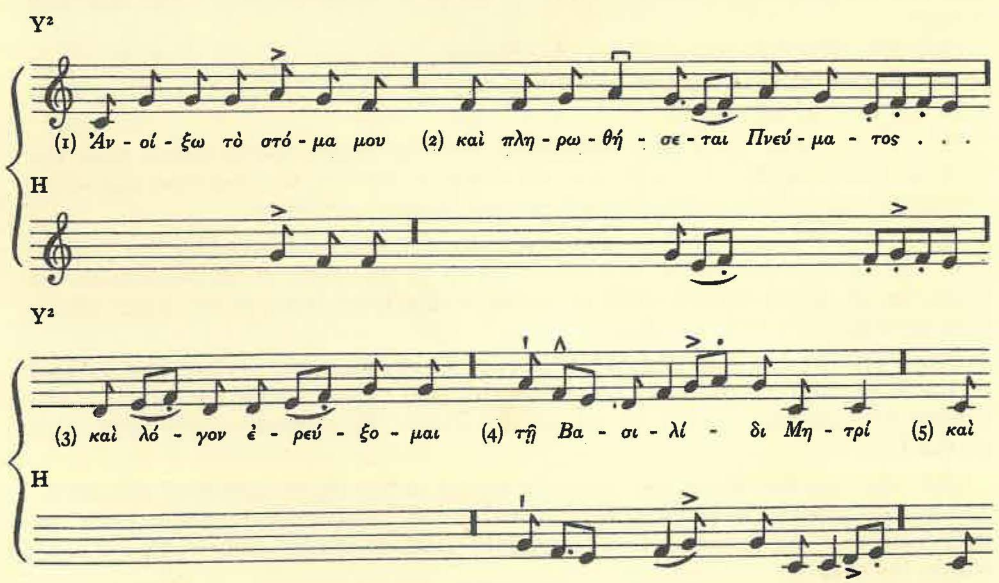
ODE IX. (1) Let every son of earth rejoice in the Spirit and bear the torch; and let the angelic host (*literally*, the nature of insubstantial minds) keep the holy festival of the Mother of God and shout: 'Hail, all-blessed, holy Mother of God, Virgin for ever!'

ODE IX. (2) Her, as a living Ark of God, let the hand of the uninitiate in no wise touch. But let the lips of faithful men cry unceasingly in joy to the Mother of God, singing again the angel's message: 'Hail, thou that art highly favoured, the Lord is with thee.'

ODE I. Hi. 60
All Odes from g.



ODE I. Versions in the second hand of Y and in the Hirmologium in the Iberian Monastery on Mt. Athos (H).





ODE III. Hi. 63

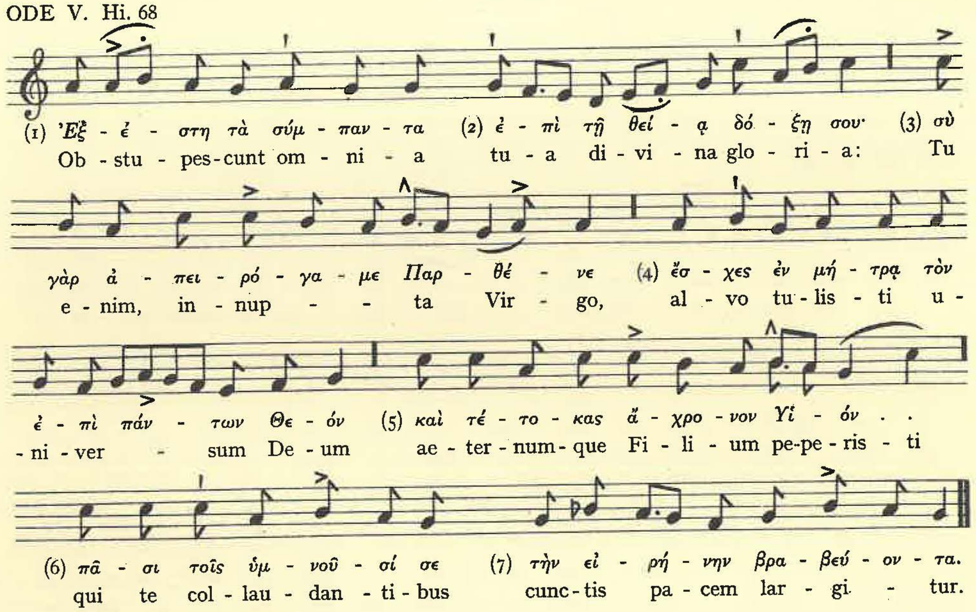


ODE IV. Hi. 65





ODE V. Hi. 68

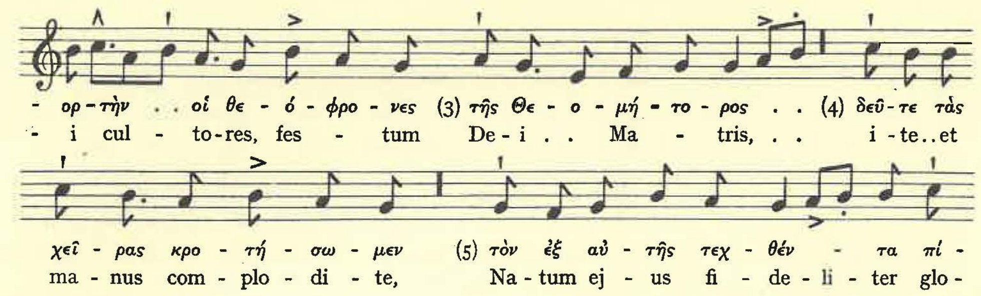


Y²



ODE VI. Hi. 71





Y²

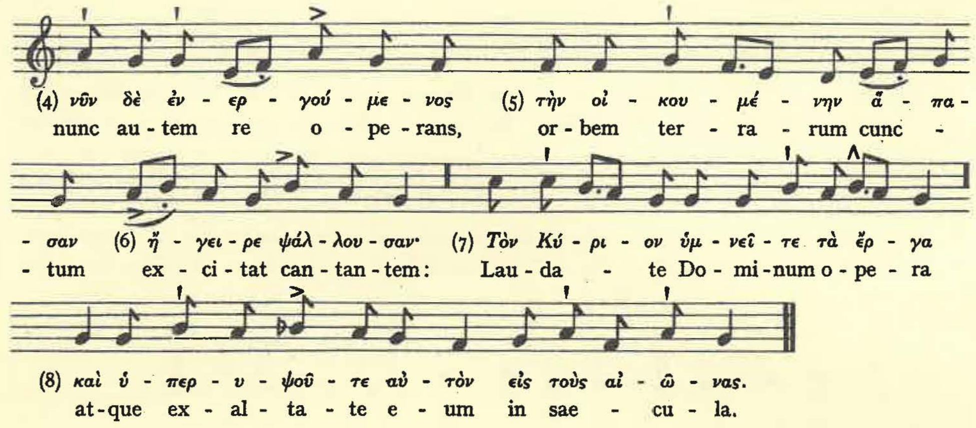


ODE VII. Hi. 74

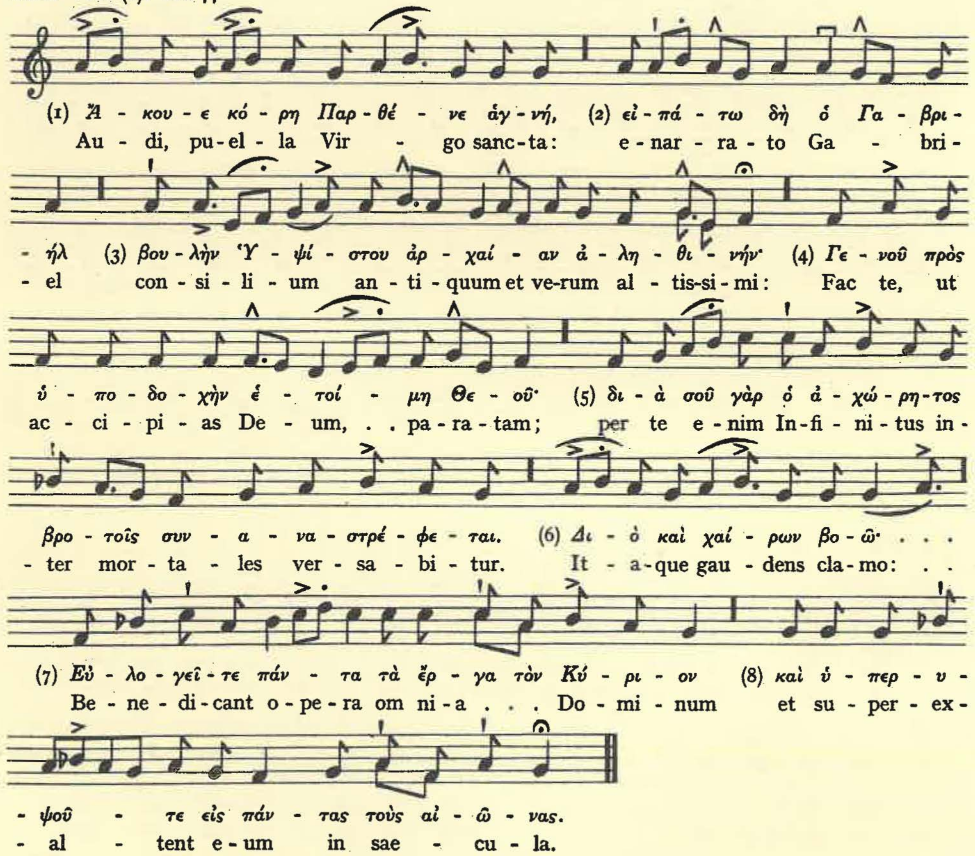


ODE VIII (1). Hi. 77

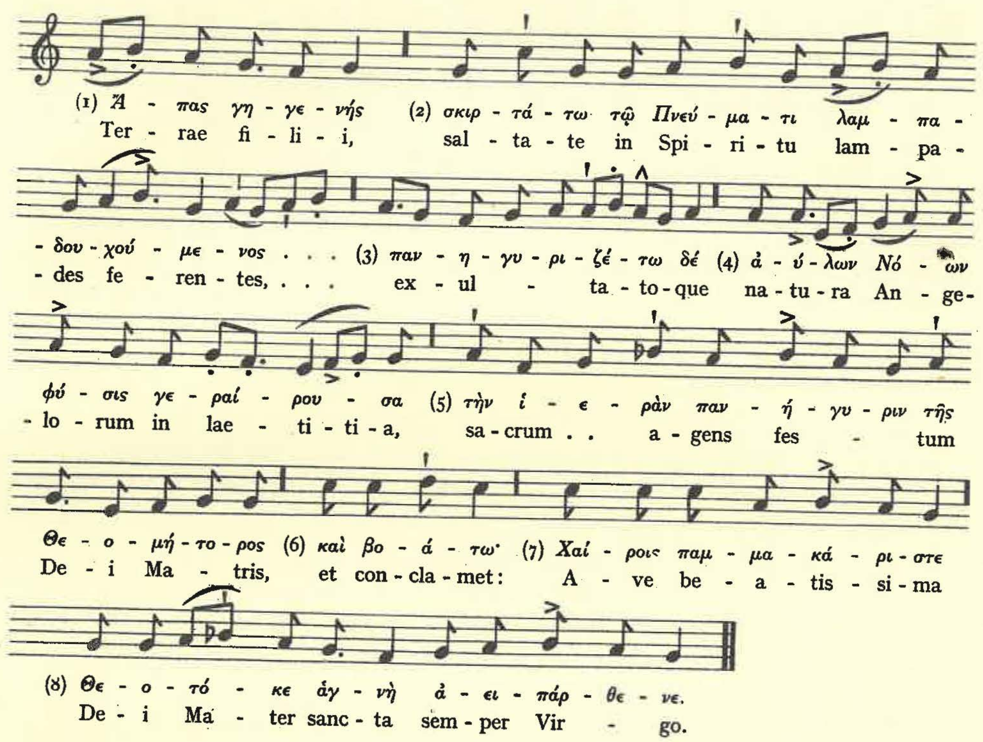




ODE VIII (2). Hi. 77



ODE IX (1). Hi. 81



ODE IX (2). Hi. 81





Y²



9. CANON FOR PALM SUNDAY BY SAINT COSMAS

Mode IV. Y f. 49, H f. 66, *Anthol.* 183

This Canon is remarkable for its richness of diction and variety of Old Testament allusions. It should be read entire in the *Anthologia*, as most of the references to Palm Sunday are in the later verses. Much trouble is caused by obscure variants to the neumes in Y.

Translation

Ode I. The fountains of the deep were deprived of moisture and the foundations of the billowy sea were unveiled by a rushing wind; for by Thy nod Thou didst rebuke her and savedst the Peculiar People, which sang a song of triumph unto Thee, O Lord.

Ode III. The people of Israel sucked refreshment from the sheer firm rock, which flowed at Thy behest. But Thou, O Christ, art the Rock and the Life: on Thee the Church was established, which crieth: 'Hosannah, blessed art Thou that comest!'

Ode IV. 'Christ, who cometh manifestly as our God, shall appear and shall not tarry, from the thick and shady mountain, even the Virgin, who unwedded bare Him.' So spake the prophet of old. Wherefore we all do cry: 'Glory to Thy power, O King!'

Ode V. Thou that tellest good tidings, get thee up unto the mountain of Zion and thou that proclaimest to Jerusalem, lift up thy voice in strength. Glorious things have been spoken of thee, O City of God: peace upon Israel and salvation unto the gentiles!

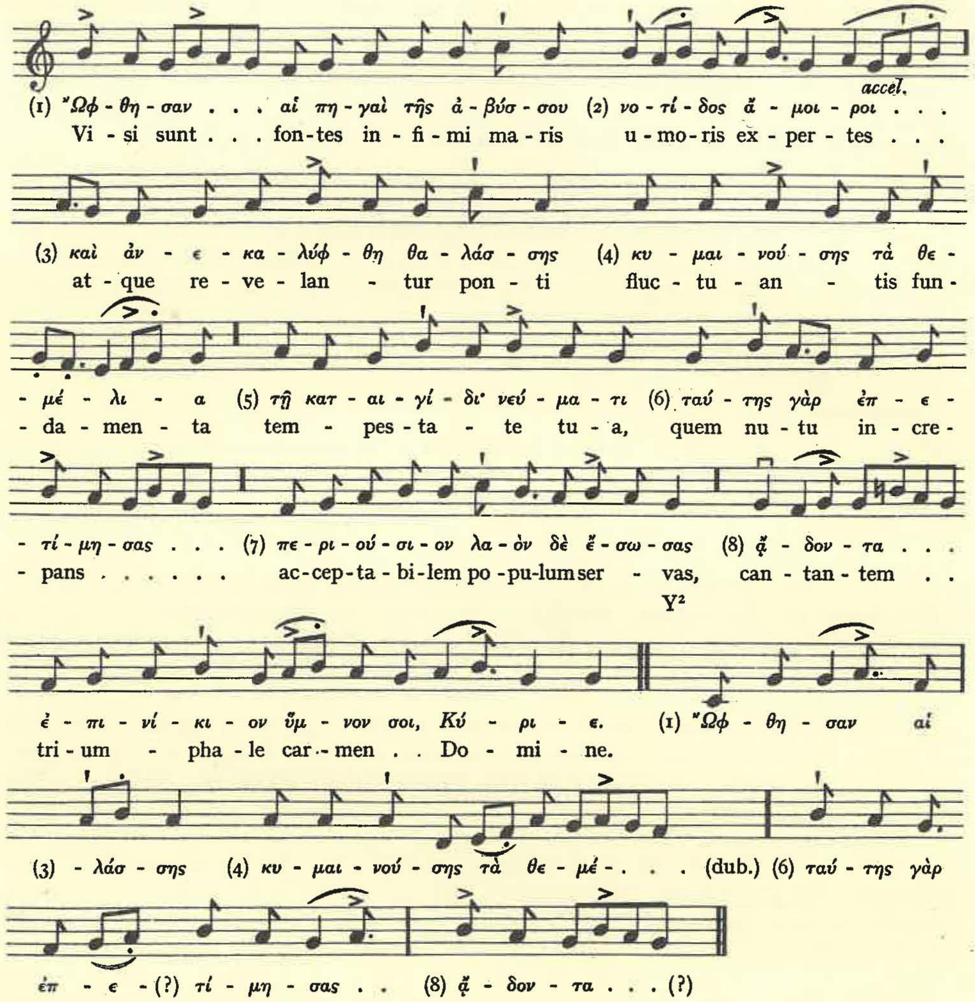
Ode VI. The spirits of the righteous shouted with joy: 'Now is a new covenant given unto the world; let the people be renewed by the sprinkling of the blood divine.'

Ode VII. Thou who savedst in the fire Thy sons of Abraham and destroyedst the Chaldaeans by those means whereby they unjustly set an ambush for the just, O Lord, praised above all, God of our fathers, blessed art Thou.

Ode VIII. Rejoice, Jerusalem: keep holiday, ye that love Zion! For He that reigneth for ever, the Lord of the Powers, is come. Let all the earth stand in awe of His presence and cry: 'Ye works of the Lord, bless ye the Lord.'

Ode IX. The Lord is God and hath appeared unto us. Gather for the feast and come hither with rejoicing: let us magnify Christ with palms and branches, crying aloud in our hymns: 'Blessed is He that cometh in the name of the Lord, our Saviour!'

ODE I. Hi. 60



ODE III. Hi. 63





ODE IV. Hi. 66



ODE V. Hi. 68

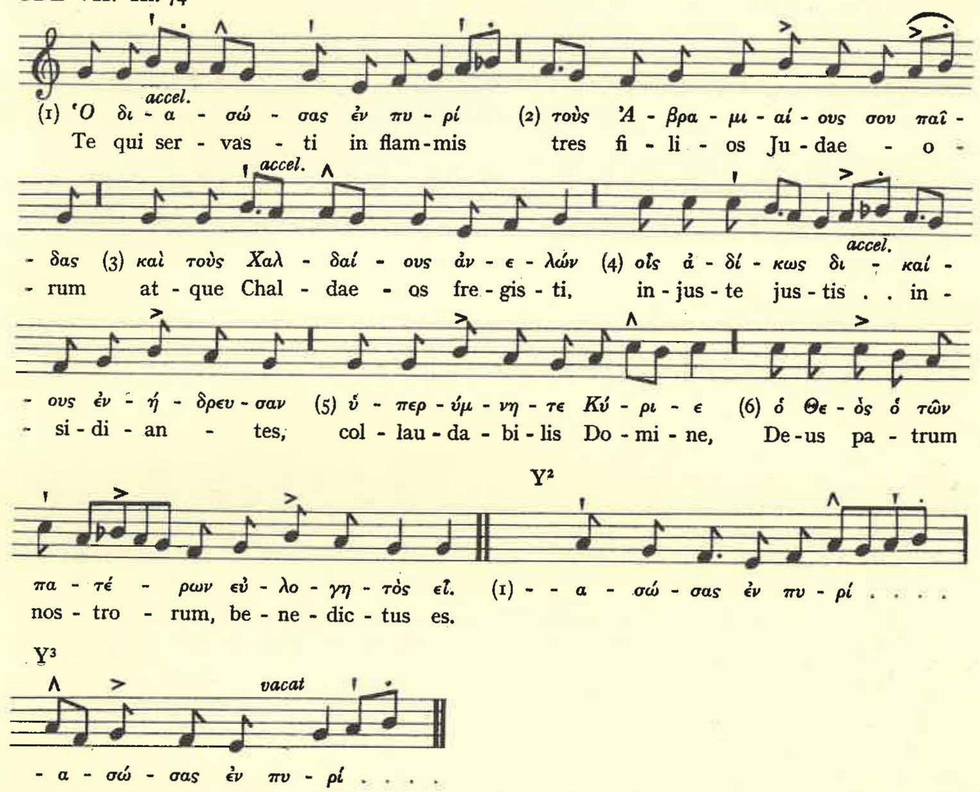
From d'. Finalis g.



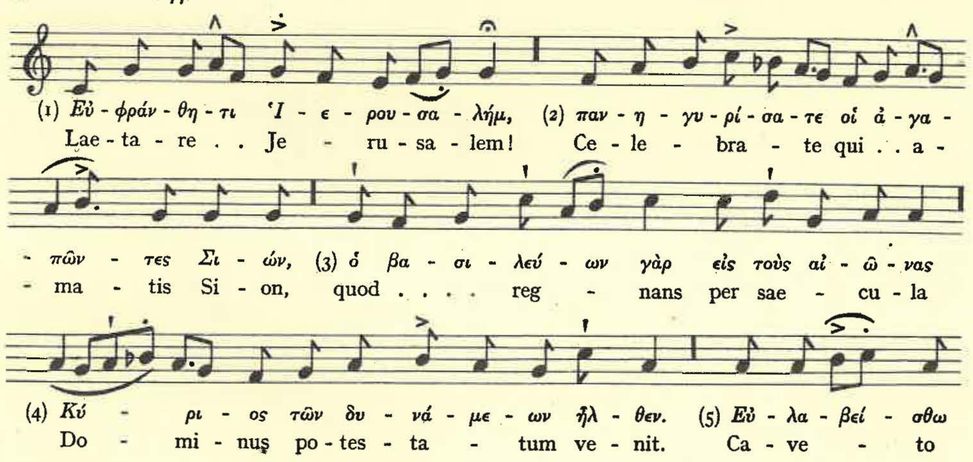
ODE VI. Hi. 71

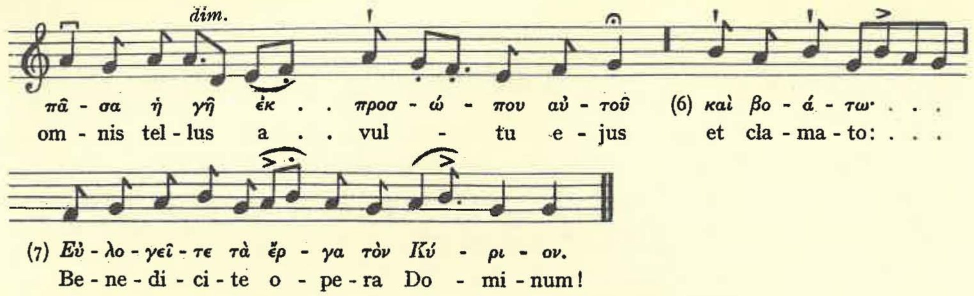


ODE VII. Hi. 74

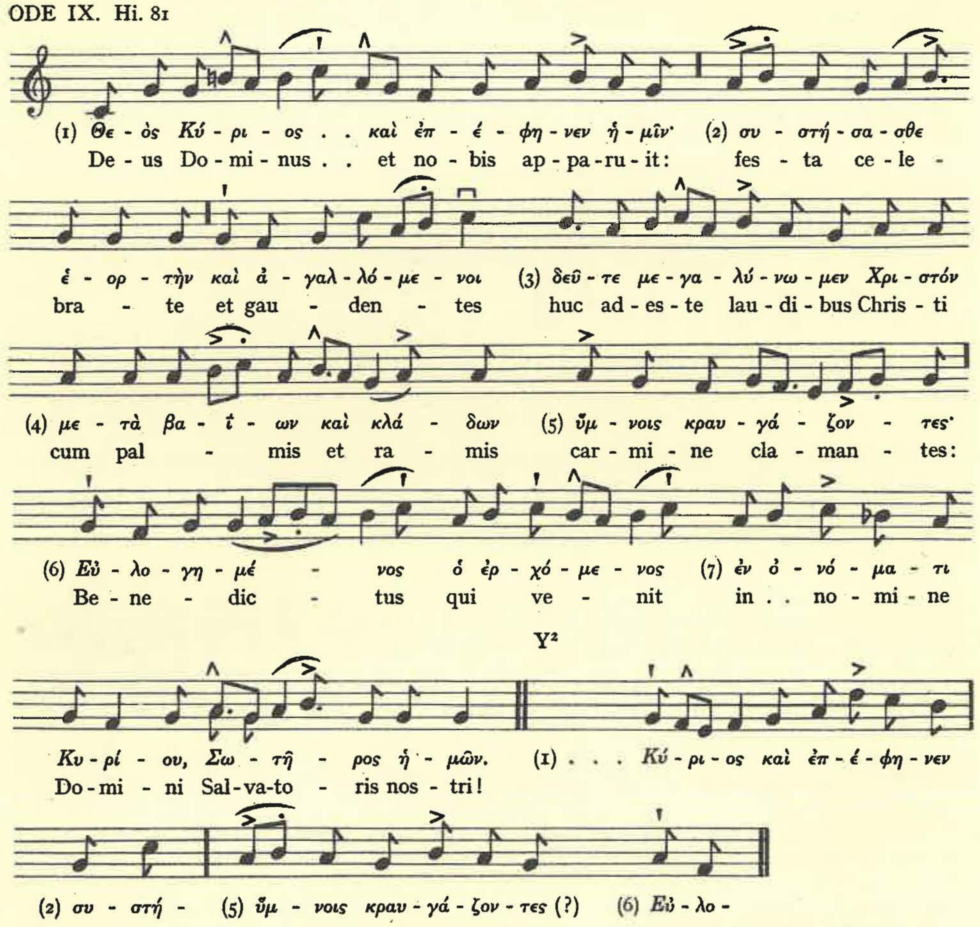


ODE VIII. Hi. 77





ODE IX. Hi. 81



10. IAMBIC CANON FOR PENTECOST BY SAINT JOHN OF DAMASCUS

Mode IV. Y f. 51, H f. 64, *Anthol.* 213

THE metre is the same as in the other two Iambic Canons, which have already been given. In Ode IX, line 3, we show the correct rhythm, where Y seems to have missed the sense. The Latin words are taken from a splendid, but difficult, Mozarabic hymn (*Analecta Hymnica*, xxvii. 81).

The first verses of Odes I–VIII are given in poetical translation by J. M. Neale, and the Hirmus of Ode IX is added in prose by S. G. Hatherly, op. cit. 118–34.

Translation

ODE I. He that was slow of speech, hidden in divine darkness, declaimed the Law written of God. For, having shaken off dimness from his mind's eye, he sees the I AM and is initiated into the knowledge of the spirit, giving praise in hymns inspired.

ODE III. Alone the prayer of Hannah, prophetess of old, broke the chains of the childless womb and the overweening insolence of her that had babes. For Hannah brought a contrite spirit unto the Prince and God of knowledge.

ODE IV. King of kings, only Son of only Father, Word coming forth from the Father uncreate, Thou with promise unfailing sentest out Thy Coequal Spirit, as Benefactor, unto the apostles, who sing: 'Glory to Thy might, O Lord!'

ODE V. Ye children of the Church, fashioned of light, receive the ransoming purification of your sins, even the dew of the fire-breathing Spirit! For now the law hath gone forth from Sion, the grace of the Holy Ghost, shapen in tongues of fire.

ODE VI. Thou, Christ, our Master, hast shone forth from the Virgin, as propitiation and salvation, that, even as Jonah was saved from the belly of the sea-beast, Thou mayest wholly save Adam, who hath fallen with all his race.

ODE VII. The tuneful strain of instruments of music called men to worship the soulless image wrought of gold. But the light-bringing grace of the Spirit halloweth men to sing: 'O only Trinity, equal in might, being from everlasting, blessed art Thou!'

ODE VIII. The threefold type of God's sovranty looseth the bonds and cooleth the flames. The three Children sing: 'Let the whole created world bless as Benefactor the only Saviour and Maker of all!'

ODE IX. Hail, O Queen, glorious Mother Maid! For every fluent eloquent tongue availeth not with oratory to sing worthily of thee. Nay, every mind is bewildered ere it understand thy child-bearing: wherefore with longing we glorify thee.

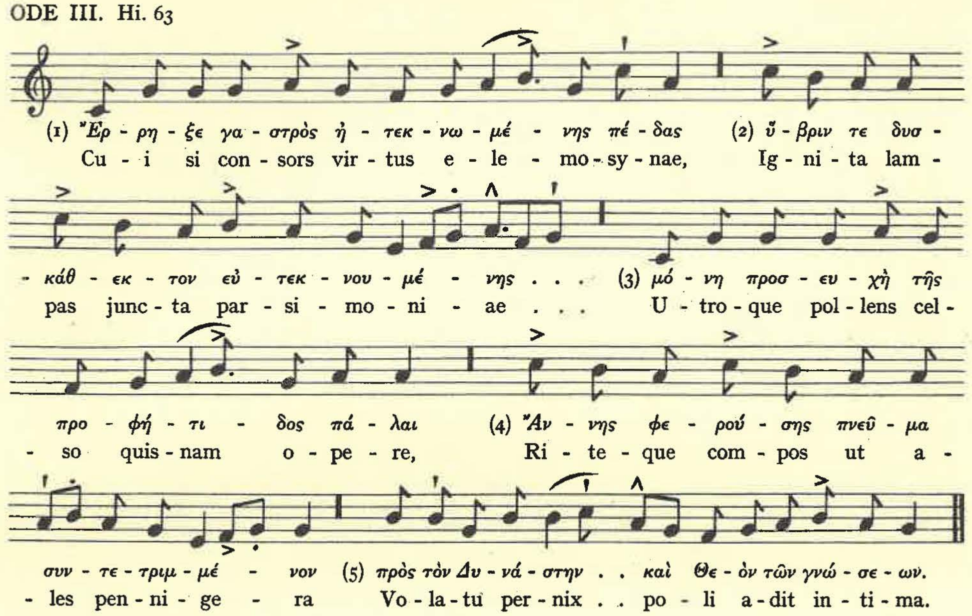
Translation of the Latin words

(*Ode I.*) Thou who favourest the redeemed, true leader Emmanuel, come to their aid, when they are weary through the vow of abstinence. Our fasting, consecrated by Thee in greater holiness, is seen to be an emblem of things to come, which lead to glory: the labour is seen to be the door of the heavenly kingdom. (*Ode III.*) In this labour, if virtue go hand in hand with alms, if the lighted torch be joined to self-denial, then man, strong in each lofty deed and duly possessed of virtue, like a bird soaring on the wing, gaineth with swift flight the secret places of the skies. (*Ode IV.*) This is a mystery of which Moses appeared as a sign, being a friend of God by divine command; likewise Elijah, who was carried in the fiery chariot of the sky; and Nineveh, sustained in safety with her citizens. The voice of the Word is clear, as messenger of truth. (*Ode V.*) Then Thou, O Master of celibates, dost everywhere, by Thy course of forty days, triumph as conqueror of Paradise in the wilderness, washing away by Thy fast the bitterness of sin, withstanding outright the crafty tempter. (*Ode VI.*) We, following this, now offer, as custom bids, at least the tenth of our days as sacrifice: do Thou, merciful, plenteous in forgiveness, make our offerings most precious, whereby we may atone for the sins of our hearts. (*Ode VII.*) Be this the cup of life unto them that thirst, a fount of living water, the penny that is the lot of the kingdom. May we, who in Adam fell by the sin of eating, in Thee arising by our fast, be refreshed at the feast with the citizens of heaven. (*Ode VIII.*) Thou who, using the sacrifice of the penitent, blessedst the thief upon the cross, come from heaven and bless us, Lord: be mindful of us, behold us from Thy throne, whom Thou hast redeemed with Thy sacred blood. (*Ode IX.*) And grant, O Trinity of highest power, who rulest through all eternity, that we may enjoy Thee in glory without end, Thou light and day of angels, and do Thou, as eternal Sun, shine on us for ever.

ODE I. Hi. 60



ODE III. Hi. 63



ODE IV. Hi. 66



ODE V. Hi. 69



ODE VI. Hi. 71



ODE VII. Hi. 74



ODE VIII. Hi. 77



ODE IX. Hi. 81



H



11. CANON FOR THE FIFTH SUNDAY (ROGATION) AFTER EASTER (SUNDAY OF THE BLIND MAN) BY SAINT ANDREW OF CRETE

Mode I Plagal. Y f. 65, H f. 88b

THIS Mode is very common in Modern Greek folk-songs, having usually the compass **d–c'** with **b♭** (in ascent **b♮** is sometimes found: v. Pachtikos, op. cit., *passim*). In the Chrysanthine system it is often confused with the First Authentic; and in Italo-Grecian hymnody there seems to be no clear distinction. There are plenty of examples of Mode I Plagal in Jewish music (Idelsohn, op. cit., *passim*).

Translation

ODE I. The land whereon the sun never shone nor saw it ever, the depth that the firmament of heaven never had seen laid bare—that did Israel cross dry-shod, O Lord; and Thou didst lead them to the Mount of thy holiness, as they sang and chanted a song of triumph.

ODE III. Stablish my heart, O Lord, which is tossed by the waves of life, bringing me to a peaceful haven, for Thou art God.

ODE IV. I have heard Thy report, O Lord, and I was afraid. I saw Thy dispensation and I glorified Thee, O Friend of man.

ODE V. My wretched soul fighteth in the night against the darkness of the passions. O Sun of Wisdom, prevent and pity me, making the rays of day to shine within me, whereby night may be illuminated with brightness.

ODE VI. As Thou savedst the prophet from the whale, O Lord, bring me up, I pray, from the depth of invincible passions, that I may continue to behold Thy holy temple.

ODE VII. The prayer of the Children was a quencher of fire; the furnace that cooled was a herald of wonder, for it neither scorched nor burned the singers of God, the God of our fathers.

ODE VIII. Company of angels, assembly of men, priests too praise the King and Creator of all. Bless Him, ye Levites, and ye people magnify Him for ever.

ODE IX. Because He that is mighty hath done great things for thee, making thee a holy virgin after child-bearing, as having borne the Maker of all without begetting—therefore, O Mother of God, we magnify thee.

Ode I. Hi. 85
From d. Finalis d.





ODE III. Hi. 87
From d. Finalis g.



ODE IV. Hi. 88
From g. Finalis g.



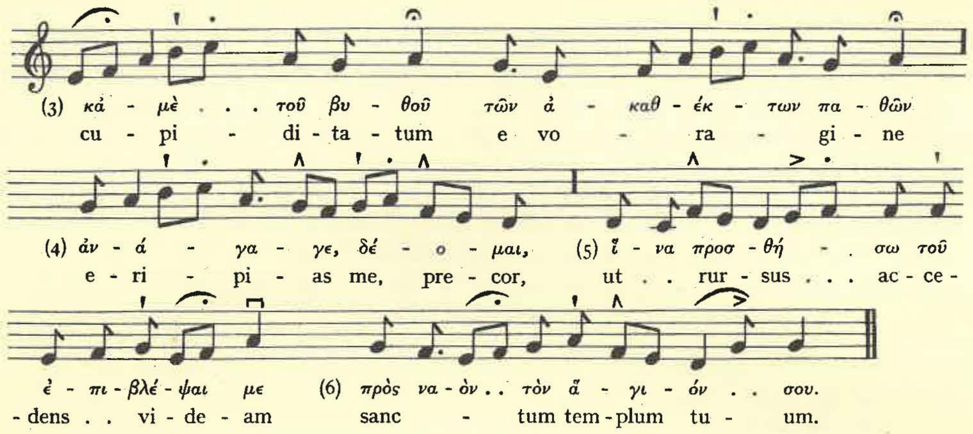


ODE V. Hi. 89
From d. Finalis g.



ODE VI. Hi. 91
From d.





ODE VII. Hi. 92
From g. Finalis g.



ODE VIII. Hi. 93
From g. Finalis g.





ODE IX. Hi. 94
From d. Finalis g.



12. CANON FOR ASCENSION BY SAINT JOHN OF DAMASCUS

Mode I Plagal. Y f. 67, H f. 83: title Ἀκολουθία τῆς Ἀναληψίμου Ἰωάννου Μοναχοῦ. *Anthol.* 226

THIS poem exemplifies the simpler style of Damascene, which is also found in his famous Easter Canon. As elsewhere, the allusions to the festival are mostly in the later verses, which should be read in the *Anthologia*.

Translation

ODE I. To our Saviour God, who led His people dry-shod in the sea and drowned Pharaoh with all his host, let us sing, and to Him alone, for He hath triumphed.

ODE III. By the power of Thy Cross, O Christ, establish my heart, to sing and glorify Thy saving Ascension.

ODE IV. I have heard, the report of the power of the Cross, that Paradise was opened by it; and I cried: 'Glory to Thy might, O Lord!'

ODE V. We rise up early and cry to Thee, O Lord: 'Save us; for Thou art our God: we know none other beside Thee.'

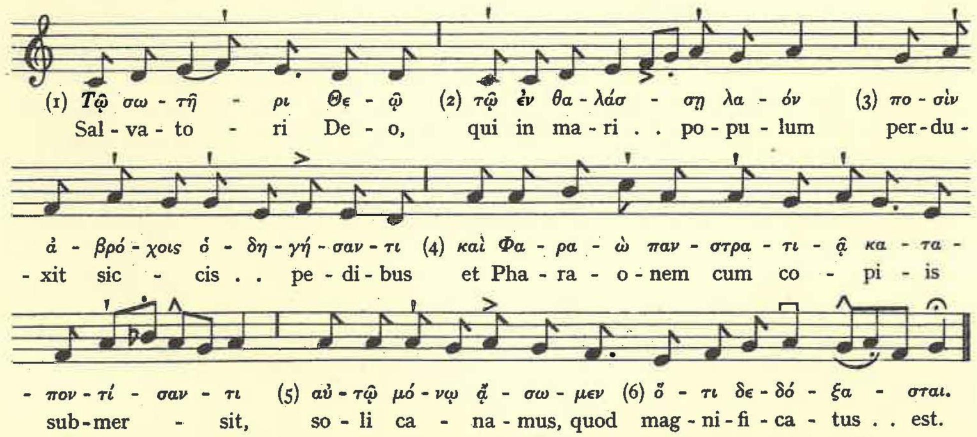
ODE VI. The depth encompassed me: the whale became my burial-place. But I cried to Thee, the Friend of man; and Thy right hand, O Lord, hath saved me.

ODE VII. Thou who savedst in the fiery furnace the Children, singers of hymns, blessed art Thou, the God of our fathers.

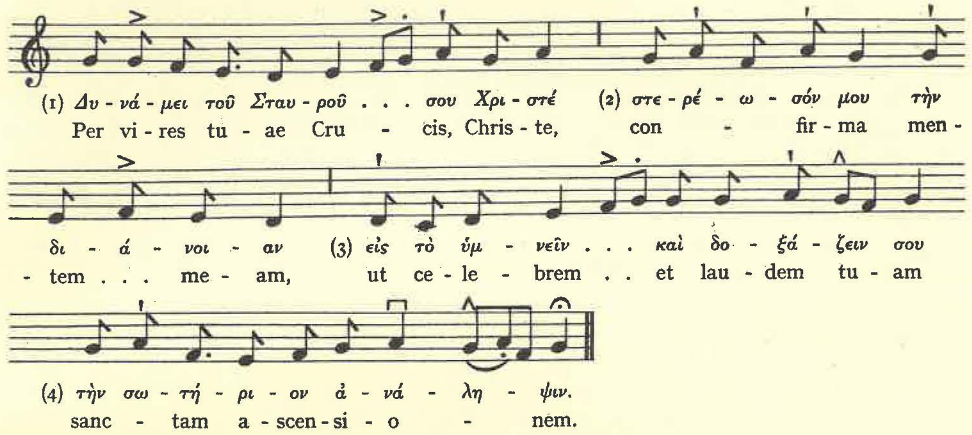
ODE VIII. Him that was begotten of the Father from everlasting, Son and God; and at the end of time was incarnate of a Virgin Mother, praise ye priests, and people magnify for ever!

ODE IX. Thee who art Mother of God above understanding and reason, who in time didst conceive the timeless One ineffably, we the faithful with one accord do magnify.

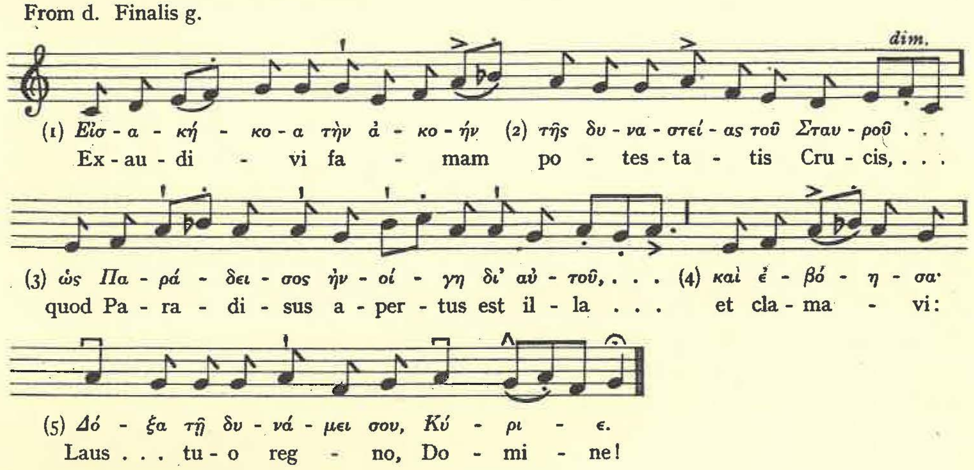
ODE I. Hi. 85
From d. Finalis g.



ODE III. Hi. 86
From g. Finalis g.



ODE IV. Hi. 88
From d. Finalis g.



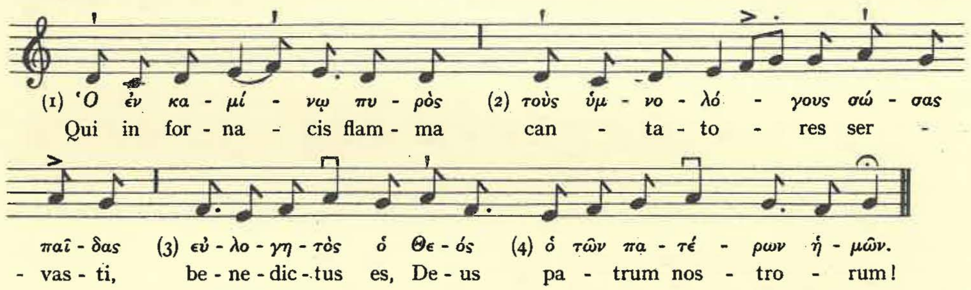
ODE V. Hi. 89
From g. Finalis g.



ODE VI. Hi. 90
From g. Finalis g.



ODE VII. Hi. 91
From d. Finalis g.



ODE VIII. Hi. 92
From d. Finalis g.





ODE IX. Hi. 94
From g. Finalis g.



13. CANON FOR THURSDAY IN HOLY WEEK BY SAINT COSMAS

Mode II Plagal. Y ff. 72b–73b, H f. 101b, *Anthol.* 190

THE reader must not be too much dismayed at the pedantic opening of this Canon, which contains many noble passages. References are made to the Last Supper and to the betrayal by Judas Iscariot.

This form of Mode II Plagal has dropped out of the Modern or Chrysanthine System, which uses the chromatic species (Rebours, op. cit. 112 ff.). In Greek folk-songs it is not always clearly distinguished from the Authentic—the tendency being to use **b**-flat only in descent, or else not to rise above **a** (cf. Pachtikos, op. cit. 99, 278). There is, however, a good example in Baud-Bovy, S., *Chansons du Dodécanèse*, i. 99. Jewish Synagogal music gives many specimens of this Mode. One has a cadence **a b♮ c–b♭ a g a gfe e–** (Idelsohn, op. cit. 50, 75, 91, 108, 110, &c.).

Translation

ODE I. The Red Sea was cut by a cut staff; and the depth, the nurse of waves, was dried up, becoming at once the highway for the unarmed and a grave for the fully armed. Then a song acceptable unto God was sung: 'Christ our God hath triumphed gloriously.'

ODE III. Being Lord of all and Creator God, though passionless, Thou becamest poor and unitedst creation unto Thyself. Being Thyself the Paschal Lamb, Thou offeredst Thyself for them, for whom Thou wast about to die, crying: 'Eat My body and ye shall be stablished in faith.'

ODE IV. The prophet beholding aforetime Thine ineffable mystery, O Christ, cried in his prophecy: 'Thou, merciful Father, hast put forth love that is mighty in power. For Thou sentest Thine only-begotten Son as propitiation into the world!'

ODE V. The apostles, bound together in the bond of love by Him that was Lord of all, making themselves an offering, had their beauteous feet washed by Christ; and they proclaimed peace unto all.

ODE VI. The uttermost depth of sin hath encompassed me; and no longer enduring the waves, as Jonah, I cry to Thee, my Lord: 'Bring me up from destruction!'

ODE VII. The Children in Babylon quaked not at the fiery furnace; but, cast amid the flames, they found coolness and sang: 'Blessed art Thou, O Lord, the God of our fathers!'

ODE VIII. The blessed youths in Babylon faced danger for their fathers' laws: they spurned the foolish command of the king; and being united in the ruler's furnace, which consumed them not, they sang a hymn that was worthy: 'O ye works of the Lord, bless ye the Lord, and magnify Him for ever!'

ODE IX. With minds uplifted, O ye faithful, let us come and enjoy, in the upper room, the royal hospitality of the immortal table, having learned from the word that the Word hath ascended whom we do magnify.

ODE I. Hi. 97
From f. Finalis e.



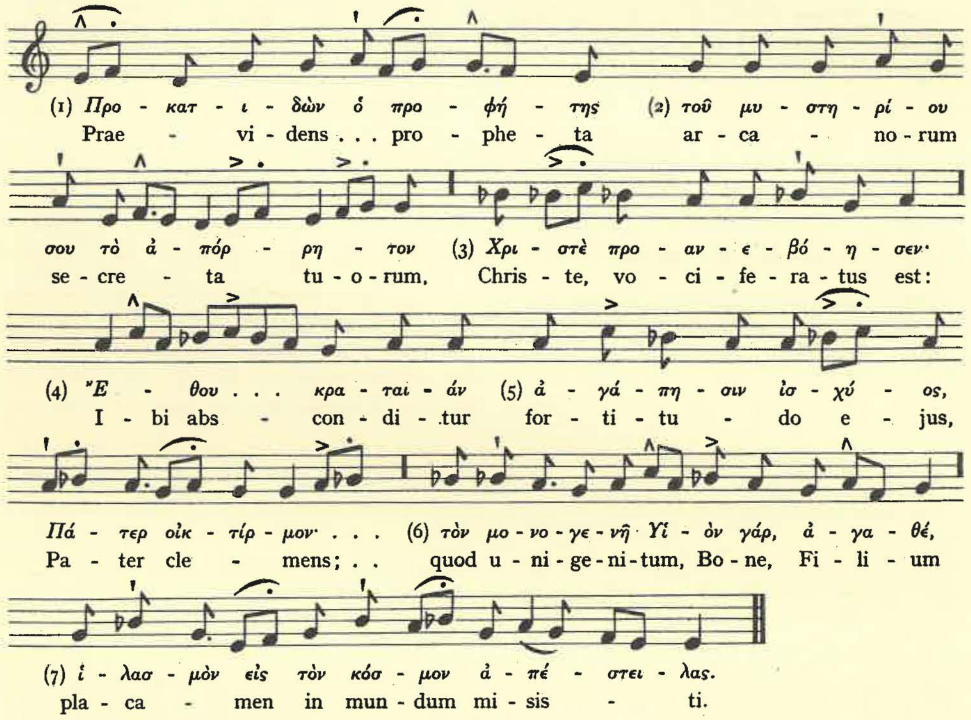
ODE III. Hi. 98
From e.





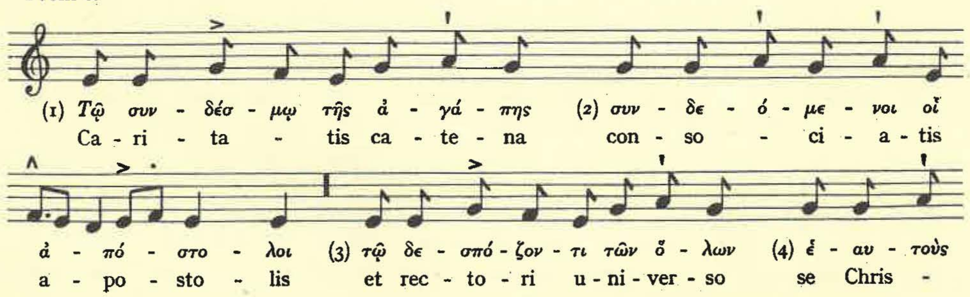
ODE IV. Hi. 101

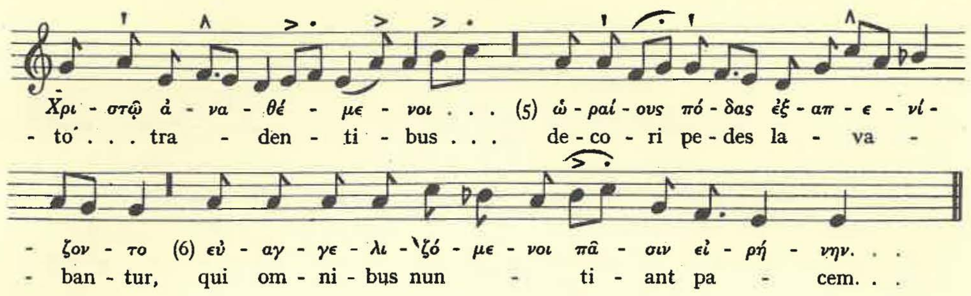
From e.



ODE V. Hi. 103

From e.





ODE VI. Hi. 105

From e.



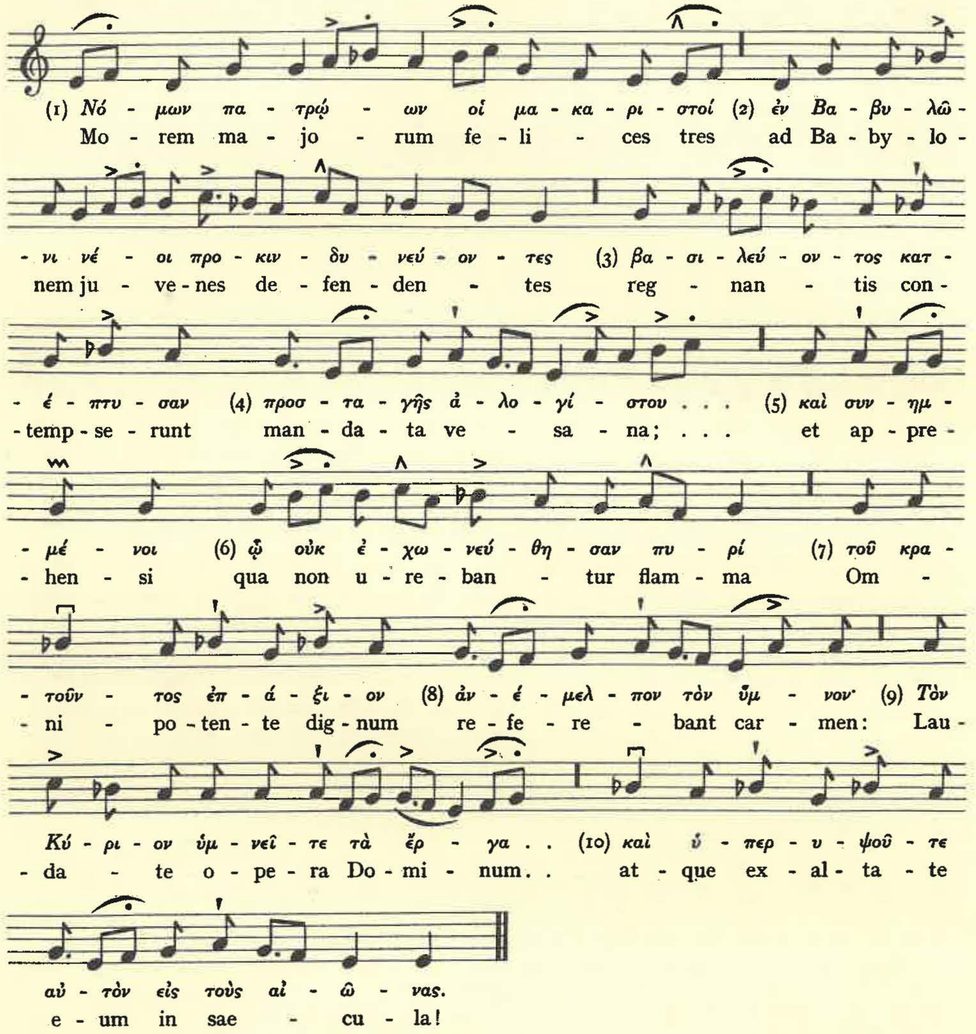
ODE VII. Hi. 107

From a. Finalis e.



ODE VIII. Hi. 110

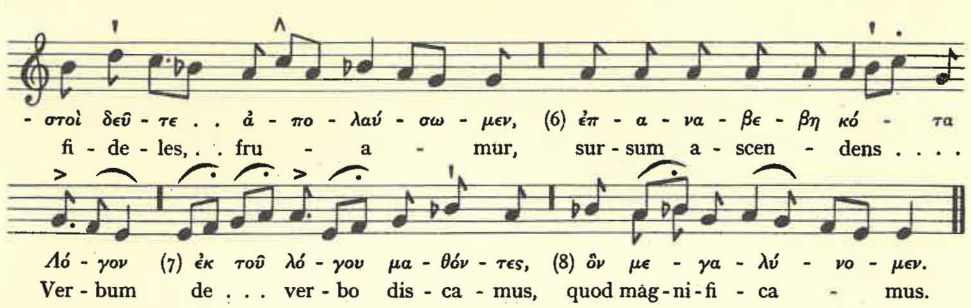
From e.



ODE IX. Hi. 113

From a. Finalis e.





14. CANON FOR SATURDAY IN HOLY WEEK

Mode II Plagal. Y f. 74, H f. 102b, *Anthol.* 196

THE authorship of this Canon is disputed, Casia, St. Cosmas, and Marcus Monachus being mentioned as having written some of the odes.

Translation

ODE I. Him that of old buried in the wave of the sea the tyrant pursuer, the children of them that were saved buried in the earth. But let us, like the maidens, sing unto the Lord, for He hath triumphed gloriously.

ODE III. When creation saw Thee at Golgotha hanging upon the cross, who didst hang the whole earth firmly upon the waters, she was sore amazed, crying: 'There is none holy but Thou, O Lord.'

ODE IV. When Habakkuk foresaw Thy wondrous humiliation upon the cross, he was astonished and cried: 'Thou, good Lord, hast broken the might of princes, conversing with those in the grave as Almighty.'

ODE V. When Isaiah saw the eternal light of Thine Epiphany, O Christ, which befell through Thy love to usward, he rose early and cried: 'The dead shall rise and men in the tombs shall awake and all upon earth shall rejoice.'

ODE VI. Jonah in the belly of the whale was straitened but not subdued; for bearing the type of Thee, who sufferedst and wast given over unto burial, he, like a bridegroom from his chamber, leapt forth from the monster; and he spake unto the guard: 'They that observe lying vanities forsake their own mercy.'

ODE VII. Wonder ineffable! He that in the furnace saved the holy boys from the flame is laid in the grave a breathless corse—for our salvation, who sing: 'Redeemer, God, blessed art Thou!'

ODE VIII. Tremble and be moved, O heaven: and let the foundations of the earth be shaken. For lo, He that dwelleth in the highest is numbered among the dead and housed in a narrow grave. Ye Children bless Him, ye priests magnify Him for ever.

ODE IX. Grieve not for Me, Mother, seeing Me in the tomb, whom thou baredst in the womb as a son without begetting. For I shall rise and shall be glorified, and will as God exalt in glory them that in faith and longing do magnify thee.

ODE I. Hi. 96
From e. Finalis g.





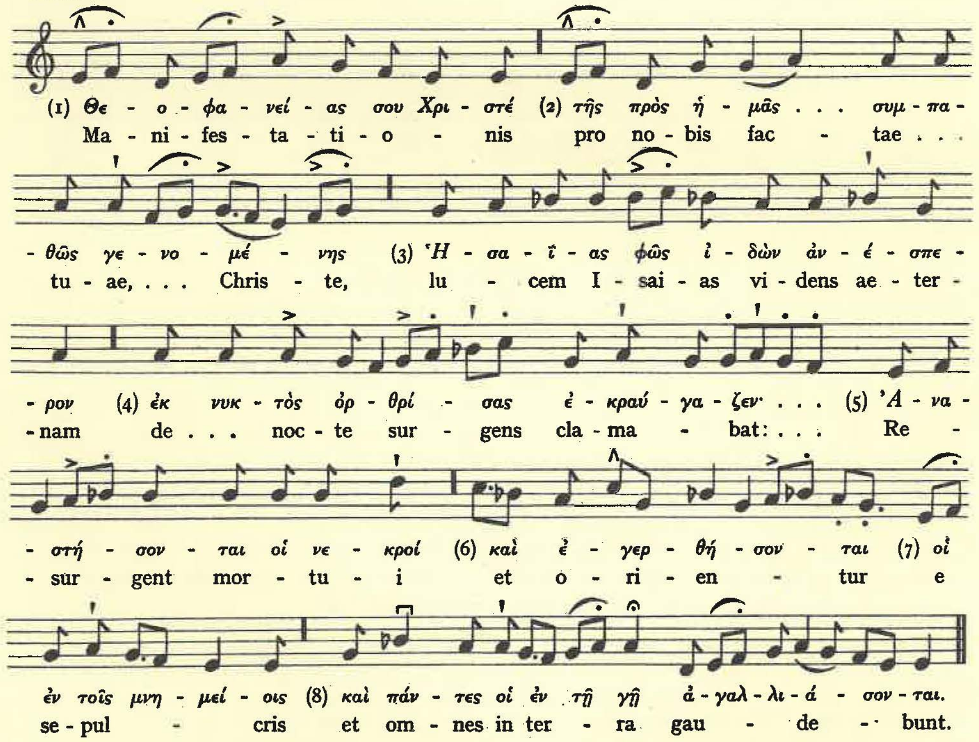
ODE III. Hi. 99
From a. Finalis g.



ODE IV. Hi. 101
From e. Finalis e.



ODE V. Hi. 104
From e.



ODE VI. Hi. 106
From g. Finalis e.

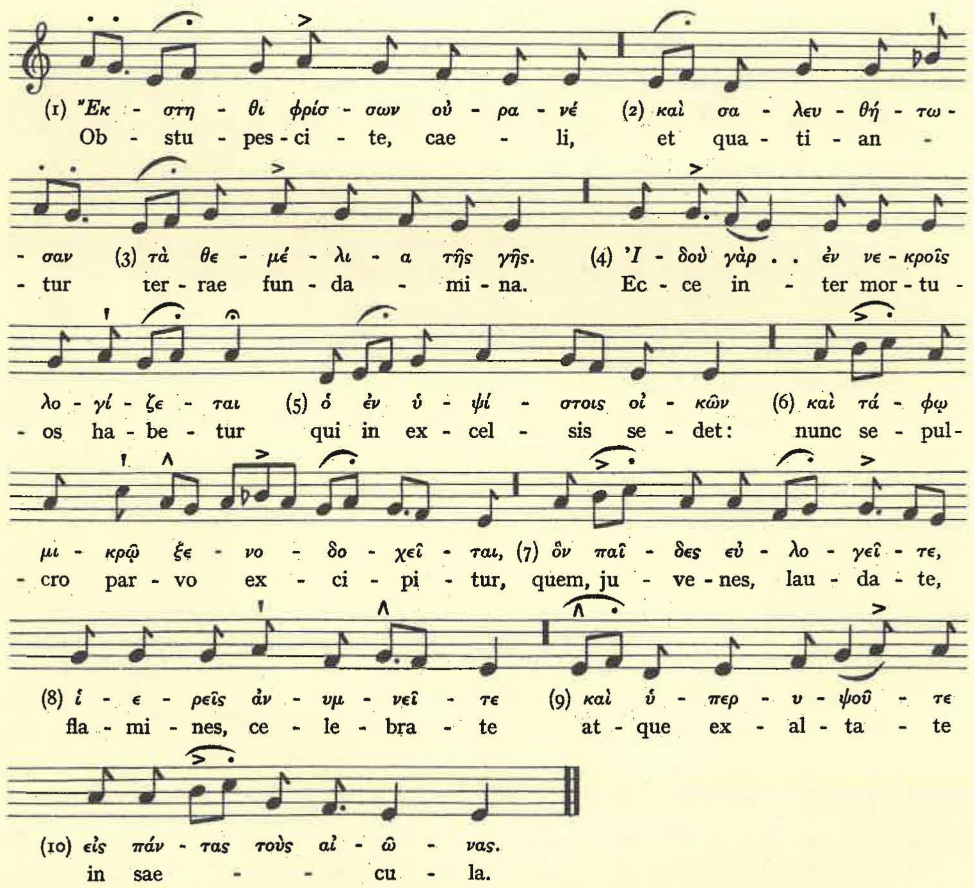


ODE VII. Hi. 107
From g. Finalis e.

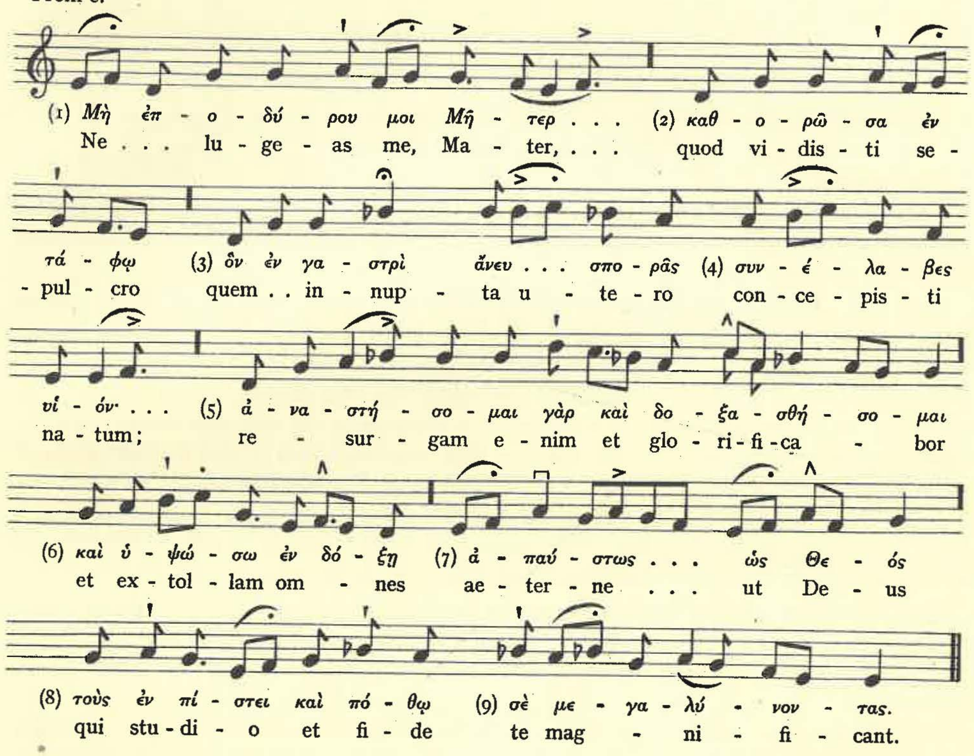




ODE VIII. Hi. 110
From a. Finalis e.



ODE IX. Hi. 113
From e.



15. CANON FOR THE FIRST DAY OF JANUARY (CIRCUMCISION OF OUR LORD; OR FOR SAINT BASIL)

Mode II Plagal. Y f. 76b, H f. 109; title *Καταβασία εἰς τὴν Περιτομὴν τοῦ Κυρίου ἡμῶν Ἰησοῦ Χριστοῦ*

Translation

ODE I. Israel of old crossed the heaving sea dry-shod; and, seeing the boastful Pharaoh drowned, cried triumphantly: 'Let us sing unto Him that did wondrous marvels!'

ODE III. Rejoice, thou barren that bearest not, even the Church from among the gentiles. Break forth and shout, thou that travailest not; for thy Redeemer and God is at hand, who saveth thee from the error of devils.

ODE IV. The prophet Habakkuk, purified by the Spirit, marvelled at the mystery of Thine ineffable incarnation, O Redeemer of all, and cried: 'In the coming of the years shall He be known who was begotten of the Father without a mother, but at the end of time was incarnate of the Mother.'

ODE V. O my soul, the moonless night of lawless deeds hath beset thee, which thou hast wrought in this life. But cease not from crying: 'Leader of light and Redeemer of all, bring my darkened soul unto the light that never setteth!'

ODE VI. The prophet Jonah was given over to a beast of the deep in the secret places of the sea, being a type of Thy Resurrection on the third day, O Word. Therefore he cried, 'Bring again my life from the lowest depth, I beseech Thee, O Lord!'

ODE VII. The captives in Babylon by a threefold vote withstood a lawless king, when he called them to the godless worship of a soul-destroying gilded image. Wherefore not obeying they were cast into the fiery furnace; and they sang tunefully: 'God of our fathers and us, blessed art Thou unto all ages!'

ODE VIII. The king of old, threatening the youths, prepared the furnace and ordered those innocents to be cast in, who confessed God, exceeding glorious, whom all the works of creation do bless unto all ages.

ODE IX. Thou, reverend Mother, barest in mother's arms Him that sitteth above the Cherubim; and Him thou nourishedst, who by the height of all goodness restored the likeness of Adam. Therefore let us, the mortal throng, gather together and magnify thee, who barest the Light of the world.

ODE I. Hi. 97
From e.





ODE III. Hi. 99 (diff.)
From g.

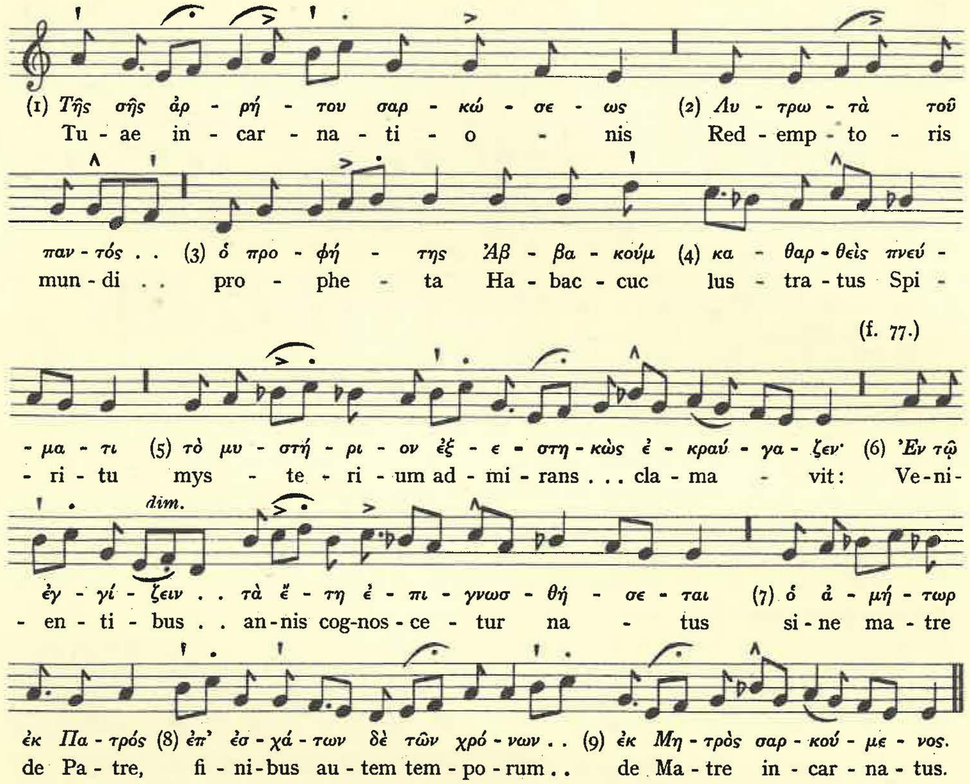


Y^2



ODE IV. Hi. 102 (diff.)

From a.



ODE V. Hi. 104

From a.





ODE VI. Hi. 106

From f.



ODE VII. Hi. 108

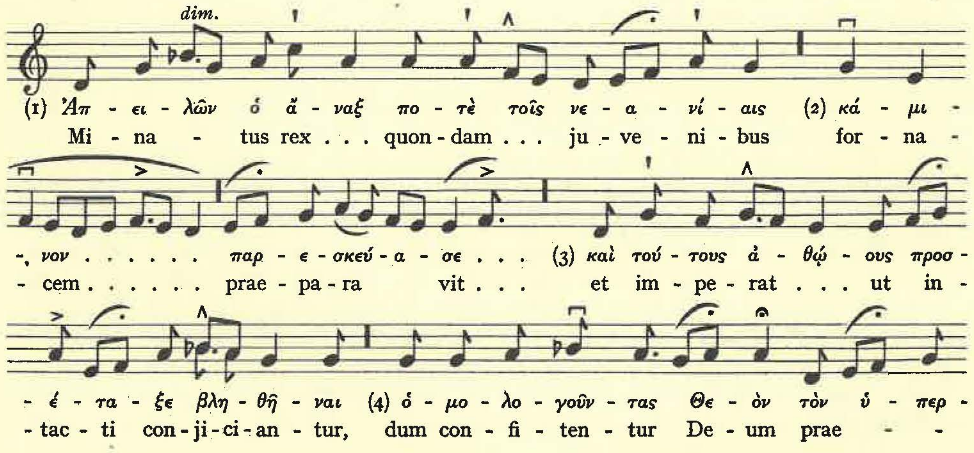
From a.



(f. 77 b.)

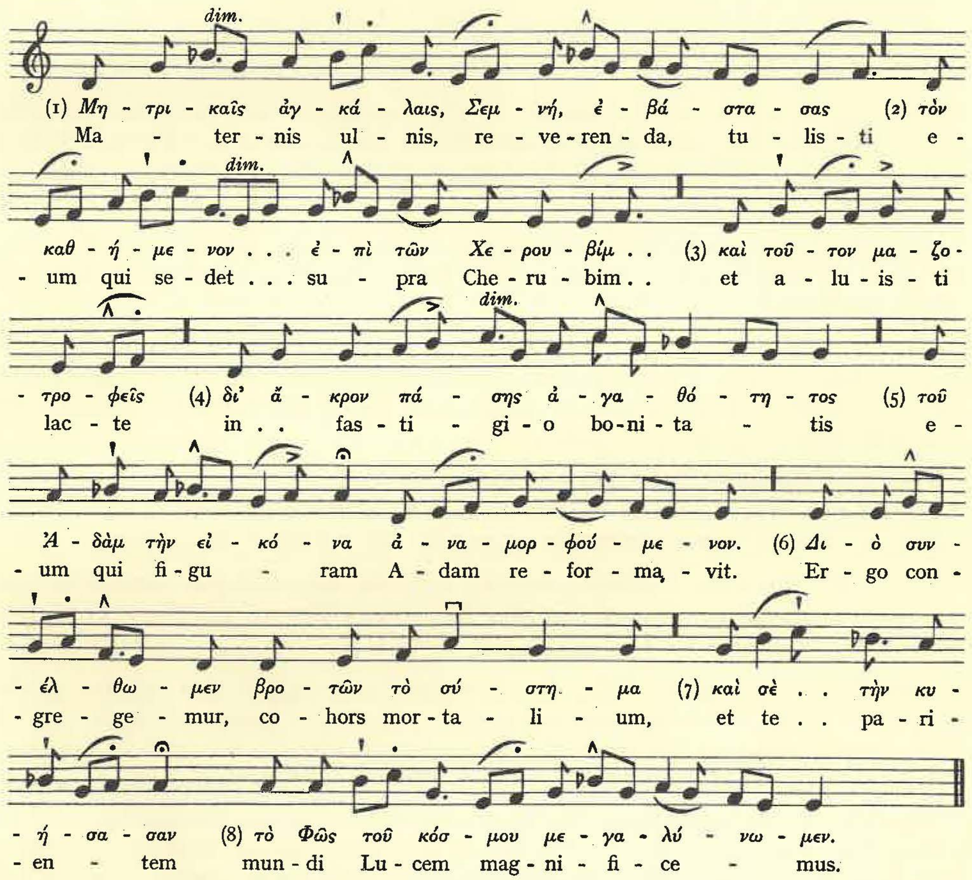


ODE VIII. Hi. 111
From f.





ODE IX. Hi. 114
From f.



16. CANON FOR PENTECOST BY SAINT COSMAS

Mode III Plagal. Y f. 82, H f. 117b, *Anthol.* 201

In Y several Odes are scattered among other Canons; but the *Anthologia* gives them in the proper order, excluding IX (2), which is not by St. Cosmas. As the peculiar imagery of Ode IX (1) is ill adapted to a Latin rendering, I have borrowed a hymn for Our Lady given by Dreves–Blume (*Ein Jahrtausend lateinischer Hymnendichtung*, ii. 258).

The Third Plagal (Barys or Grave Mode) from f is still in use in the Greek Church (Rebours, op. cit. 115–19. The appellation 'enharmonic' seems to have been a mistake of Chrysanthus).

Translation

Ode I. He that with His mighty arm maketh wars to cease, buried Pharaoh in the sea with his chariots. Let us sing unto Him; for He hath triumphed.

Ode III. Thou, O Christ, didst say to Thy disciples: 'Until ye be clothed with power from on high, abide in Jerusalem, but I will send another Comforter, like unto Myself, even the Spirit of the Father and of Me, in whom ye shall be established.'

Ode IV. When the prophet foresaw Thy coming at the end of time, O Christ, he cried: 'I have heard of Thy power, O Lord, that Thou art come to save all Thine anointed.'

Ode V. The spirit of salvation that was conceived in the prophets' hearts through fear of Thee, O Lord, and was born upon the earth, maketh pure the hearts of the apostles and is renewed in uprightness among the faithful, because Thy commandments are light and peace.

Ode VI. Tossed by the surge of this world's cares, drifting with the sins that are my fellow-travellers, and thrown to a soul-destroying monster, I, like Jonah, cry unto Thee, O Christ: 'Bring me again from the depths of destruction!'

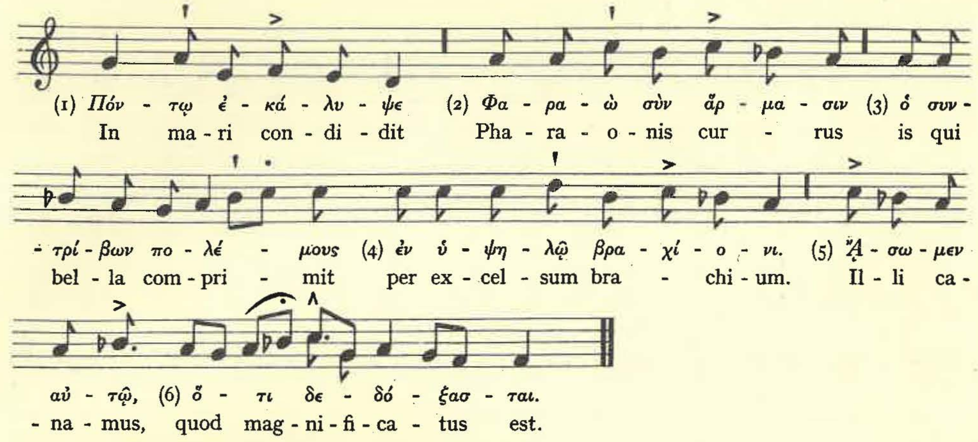
Ode VII. The holy children when cast into the fiery furnace, turned the fire into dew by their hymn-singing, as thus they cried: 'Blessed art Thou, Lord, the God of our fathers!'

Ode VIII. The bush on Sinai, that conversed with fire and was unburnt, made God known unto Moses, who was tongue-tied and slow of speech. And the zeal of God showed as singers the boys who were unharmed by the fire. All ye works of the Lord, praise Him and magnify Him for ever.

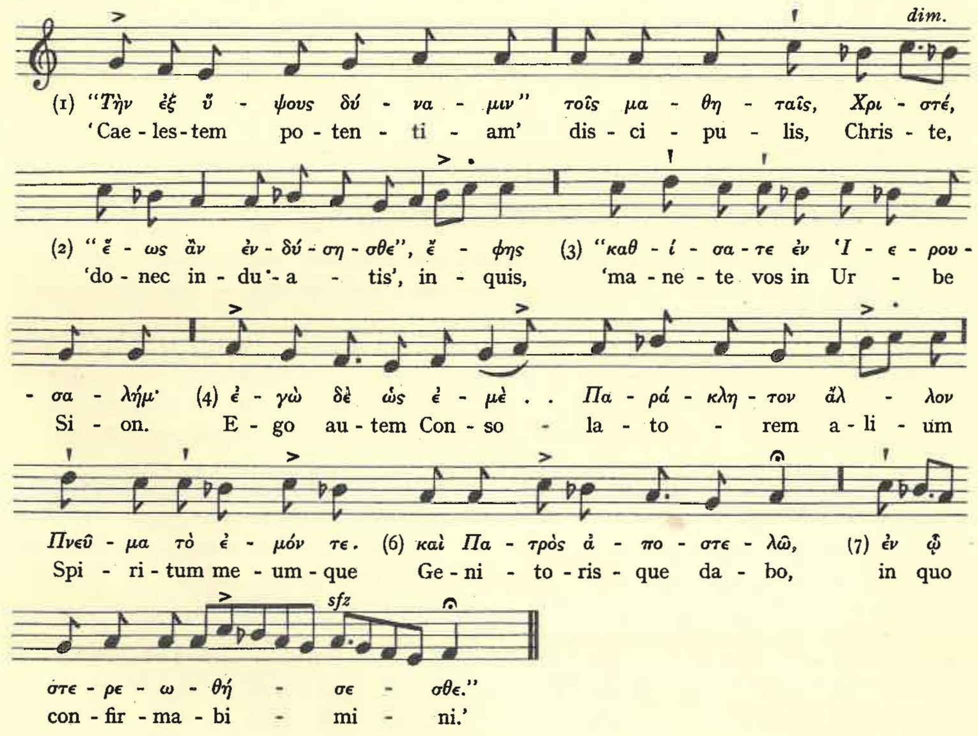
Ode IX (1). O Virgin Mother of God, who didst conceive through no trial of corruption, and lentest flesh to the Word, the Maker of all, Mother unwedded, Vessel of the Uncontainable, dwelling-place of thine own infinite Creator, we magnify thee.

Ode IX (2). Mother of God, Virgin giving birth and being Virgin thereafter—the work not of nature but of God's condescension—alone found worthy of the divine miracle, we magnify thee for ever.

ODE I. Hi. 115



ODE III. Hi. 117



ODE IV. Hi. 118
From g. Finalis f.



ODE V. Hi. 119



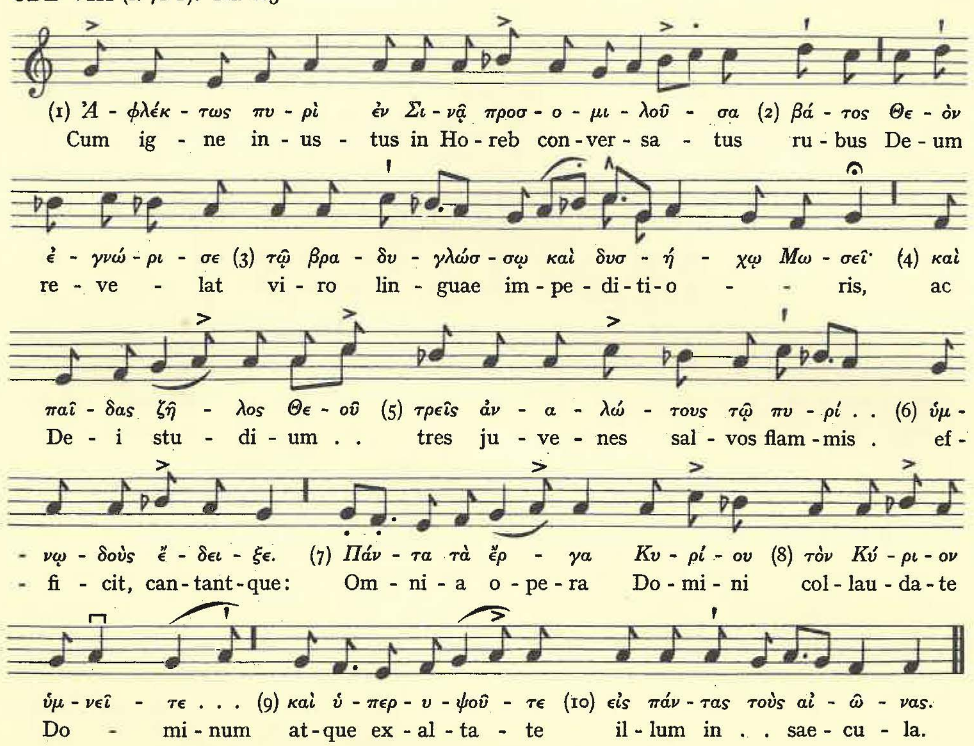
ODE VI (f. 78b). Hi. 120



ODE VII. Hi. 121



ODE VIII (f. 78 b). Hi. 123



ODE IX (1). Hi. 124





ODE IX (2). Hi. 124



17. CANON BY SAINT GERMANUS

Mode III Plagal. Y ff. 79–80, H f. 118, title Ἀκολουθία Γερμανοῦ

Translation

ODE I. To God, who aided Moses in Egypt to lead out Israel, let us sing and to Him alone, for He hath triumphed gloriously.

ODE III. The Church was established by the faith of Christ, for unceasingly in hymns she crieth: 'Holy art Thou, O Lord; my spirit praiseth Thee.'

ODE IV. By Thy dispensation, O Christ our God, the virtue of Thine ineffable wisdom veiled the heavens, O Friend of man.

ODE V. We that rise up early, O Word, unto Thy glory and praise, do laud unceasingly the sign of Thy Cross, which Thou hast given unto us for a weapon of succour.

ODE VI. Jonah from the depth of hell cried: 'Bring back my life from destruction.' But we cry unto Thee: 'Almighty Saviour, have mercy upon us.'

ODE VII. Imitating the Children in the furnace, we who received the dew of the Spirit cry by faith: 'Blessed art Thou, O Lord, the God of our fathers.'

ODE VIII. God, glorified incessantly by angels in the heaven of heavens, earth, mountains, hills, and the deep and the whole race of men bless in hymns as Maker and Redeemer!

ODE IX. Her that was mother beyond nature and by nature virgin, the only blessed among women, we the faithful in mystic songs do magnify.

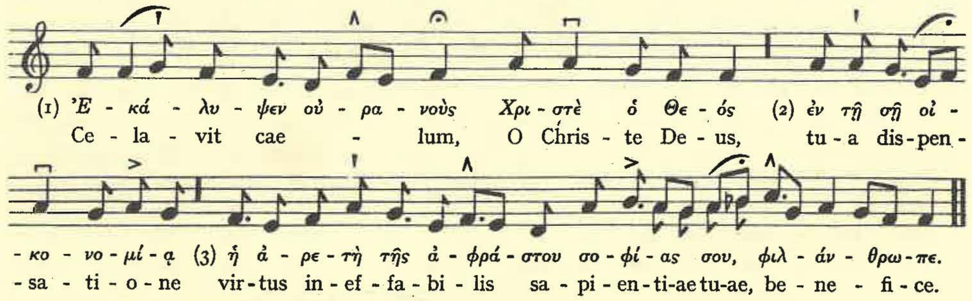
ODE I. Hi. 116



ODE III. Hi. 117



ODE IV. Hi. 118



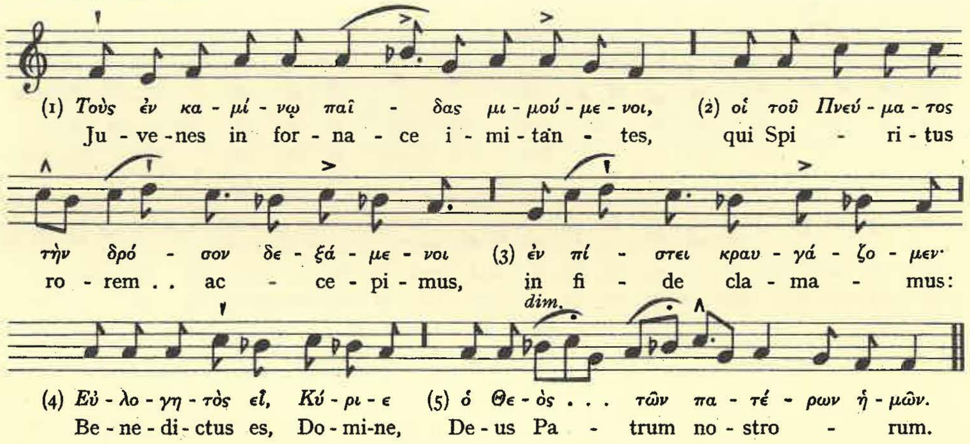
ODE V. Hi. 120



ODE VI. Hi. 121



ODE VII. Hi. deest



ODE VIII. Hi. 123





ODE IX. Hi. 125



18. CANON FOR THE ELEVATION OF THE CROSS (14 SEPTEMBER) BY SAINT COSMAS

Mode IV Plagal. Y ff. 88–89b, H f. 134, *Anthol.* 161

THE second form of the ninth Ode is given in the *Anthologia*, but, as the editors remark, it does not seem to be part of the original Canon. Great wealth of Old Testament allusion is displayed in several of the Odes. The full musical text, with neumes from Cod. G, was given by me in *Byz. Zeitschr.* xxviii. 25. The melodies in G are nearer to the normal pattern than in Y; and all Odes in G end on the proper Finalis. A few small variants in Y^2 are too faint for decipherment. The Jewish melodies afford examples of this Mode: one has the cadence **c′–b♭b♭a b♭c′b♭ a g–** (cf. Idelsohn, op. cit. 69, 72, 97).

Translation

ODE I. Moses, having made the sign of the Cross, divided by his staff the Red Sea in a straight path for Israel about to march through. But in smiting he united it again over Pharaoh and all his chariots, having inscribed on the breadth thereof the invincible weapon.[1] Wherefore let us sing unto Christ our God, for He hath triumphed gloriously.

ODE III. The staff is taken for a type of the Mystery, for by the sprouting it declareth the priest.[2] And for the Church, that was barren aforetime, hath now blossomed the Tree of the Cross unto strength and surety.

ODE IV. I have heard, O Lord, the mystery of Thy dispensation: I knew Thy works and I glorified Thy divinity.

ODE V. O thrice-blessed Tree, whereon Christ the King and Lord was stretched, by which fell he who once deceived by the tree, being ensnared by Him who in the flesh was nailed upon thee, even the Giver of peace unto our souls.[3]

ODE VI. Jonah in the belly of the sea-beast, stretching forth his hands like a cross, clearly foreshowed Thy Passion fraught with salvation. And, issuing forth on the third day, he proclaimed Thy wondrous Resurrection, Thou God Christ, who wast nailed in the flesh (to the Cross) and by Thine uprising on the third day broughtest light to the world.

ODE VII. The foolish command of a godless king dismayed the peoples, with breathing of threats and blasphemy hateful unto God. Yet were the Three Children not affrighted by his savage wrath, nor by the roaring fire, but in the midst of the furnace they sang to the fresh-blowing breeze that answered them: 'O God of our fathers, most lauded, blessed art Thou!'

ODE VIII. Ye Children, like in number to the Trinity, praise the Creator, God the Father, sing unto the Word that came down and turned the fire into dew, and exalt unto all ages the Holy Ghost that giveth life unto all.

[1] i.e. the Cross: *in hoc signo vinces*. [2] Numbers xvii. 8.
[3] Meaning: as Adam was deceived when looking upon the Tree of Knowledge, so Satan, seeing our Lord on the Cross, falsely believed in his own triumph.

ODE IX (1). Thou, Mother of God, art the mystic Garden that bore Christ without tillage, even Him by whom hath been planted upon earth the life-giving tree of the Cross; through which now raised aloft, we worship Him and Thee do magnify.

ODE IX (2). Death, which came upon our race by the eating of the fruit of the tree, is this day subdued by the Cross, because the universal condemnation of our first mother (Eve) hath been done away by the Son of the Holy Mother of God, whom all the Powers of Heaven magnify.

ODE I. Hi. 125
From g. Finalis b.



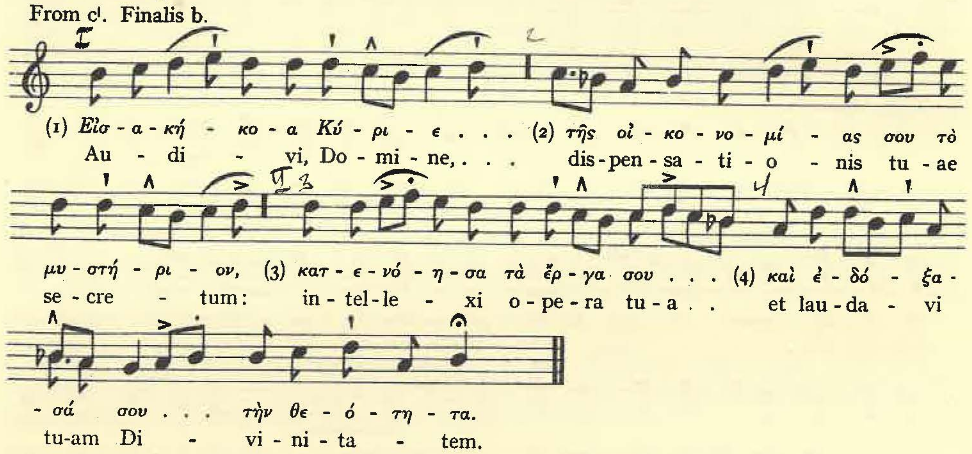
ODE III. Hi. 128
From g. Finalis b.





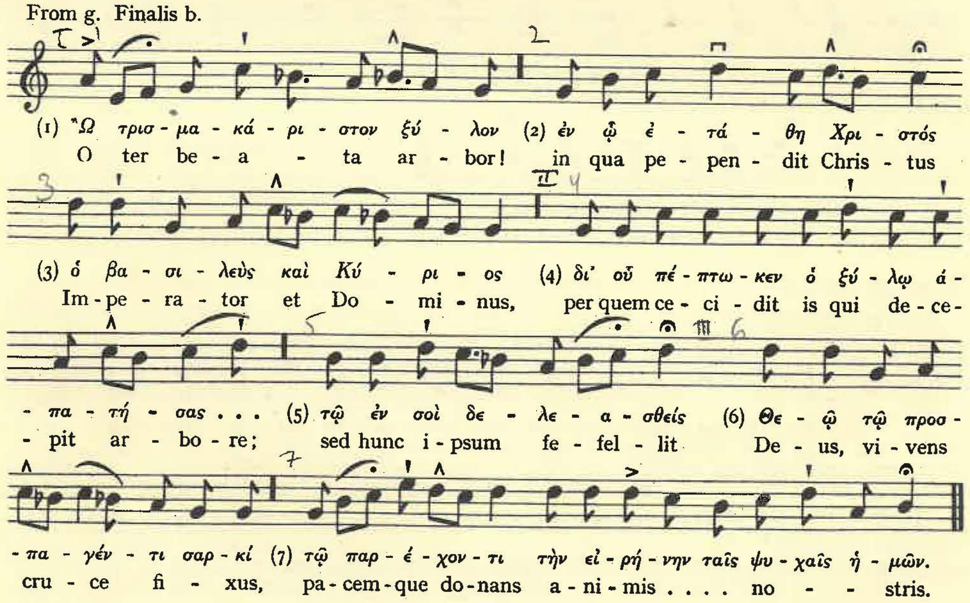
ODE IV. Hi. 131

From c′. Finalis b.



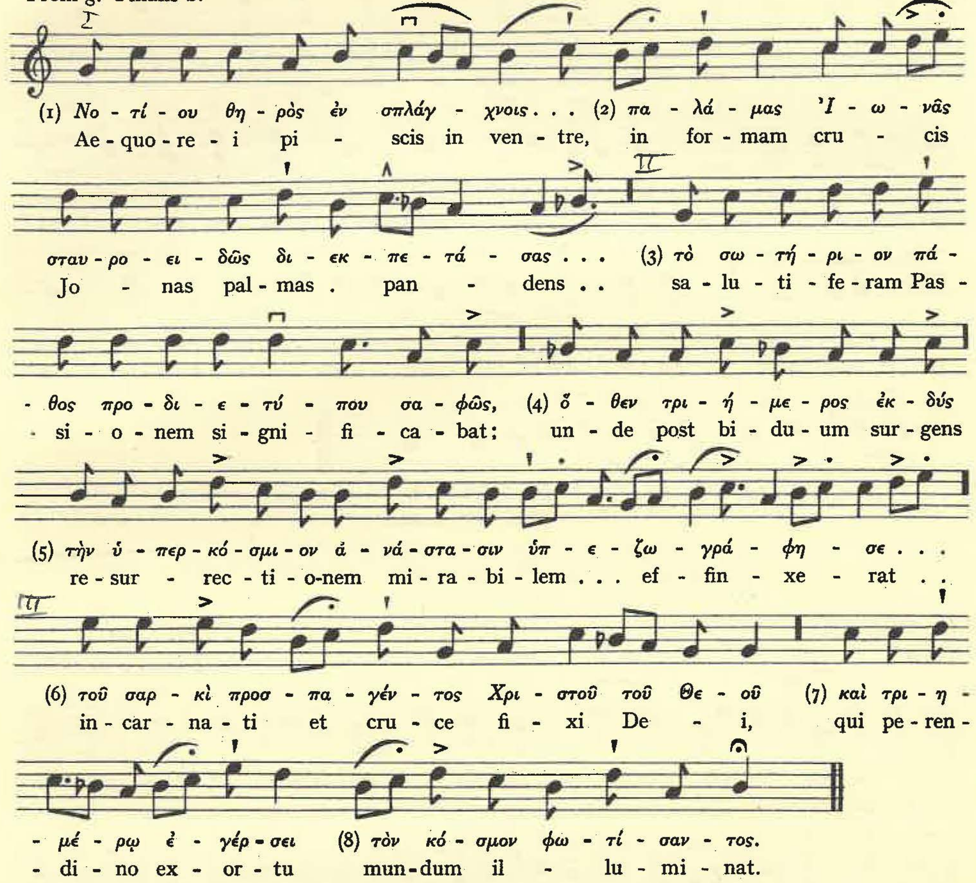
ODE V. Hi. 133

From g. Finalis b.



ODE VI. Hi. 135

From g. Finalis b.



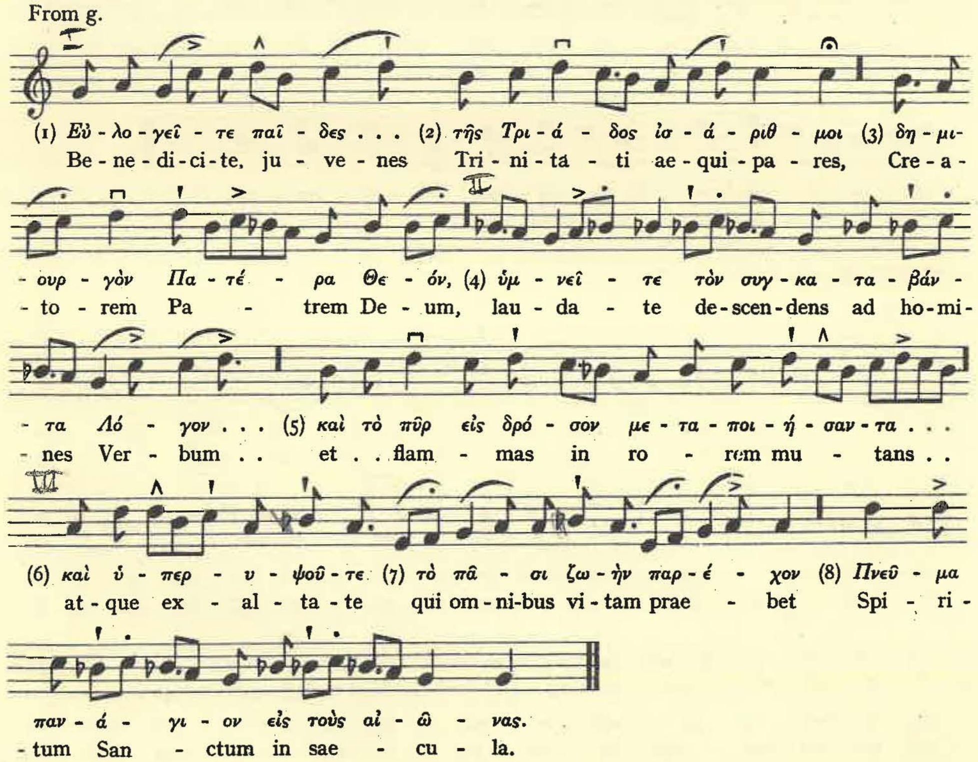
ODE VII. Hi. 137

From g.





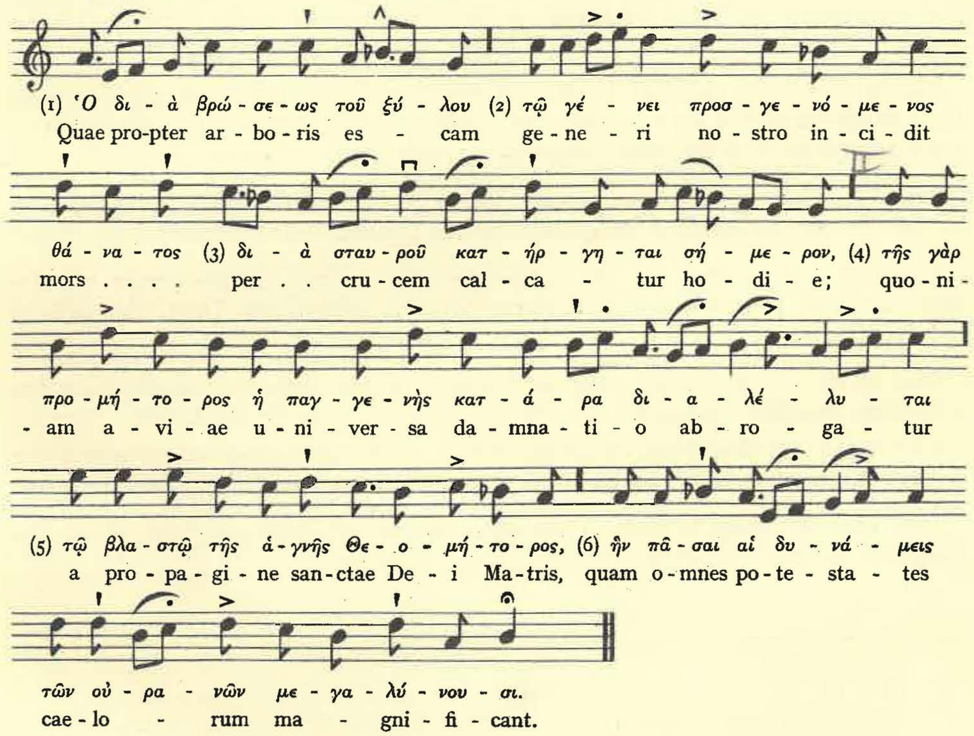
ODE VIII. Hi. 139
From g.



ODE IX (1). Hi. 141
From g. Finalis b.



ODE IX (2). Hi. 142
From g. Finalis b.



19. CANON FOR THE NATIVITY OF THE BLESSED VIRGIN MARY (8 SEPTEMBER) BY SAINT ANDREW OF CRETE

Mode IV Plagal. Y ff. 92b–93b, H f. 137b, title Ἀκολουθία Ἀνδρέου Κρήτης εἰς τὸ Γενέσιον τῆς Θεοτόκου. G f. 275b

ODE VI is very obscure in Y. We add the version of G, which has some likeness to it. H, which assigns the Ode to a different Canon (f. 144), helps us to correct G.

Translation

ODE I. (1) To Him that destroyed the foe with His arm and brought Israel across the Red Sea let us sing as unto our deliverer, for He hath triumphed.

ODE I. (2) Let us sing a song unto God, who delivered Israel from Pharaoh's cruel bondage, and led them by a pillar of fire and cloud of light, for He hath triumphed.

ODE I. (3) O all ye peoples, let us sing unto the Lord, who drowned Pharaoh in the Red Sea, a song of victory, for He hath triumphed gloriously.

ODE III. O Thou that hast established the heavens by Thy word, stablish our mind and heart, that we may praise and glorify the Saviour and Redeemer of our souls.

ODE IV. O Lord, I have heard Thy report and I was afraid, because being God everlasting, by Thine ineffable counsel Thou camest forth incarnate of the Virgin. Glory to Thy power; glory, O Christ, to Thy condescension!

ODE V. O Christ, my God, Giver of light, scatter the twilight of my soul, who didst chase away the ancient darkness of the pit; and give me the light of Thy commandments, O Word, that I may rise up early and glorify thee.

ODE VI. Alone of men Thou madest Jonah to dwell in the whale. But me who am fettered by the snares of the enemy, save as Thou savedst him from destruction!

ODE VII. Thou who, by Thy messenger, savedst the Children from the fire and changedst into dew the thundering furnace, blessed art Thou, the God of our fathers.

ODE VIII. (1) The godly-speaking Children in the furnace, trampling on fire and error, sang the while: 'All ye works of the Lord, bless ye the Lord!'

ODE VIII. (2) The King of Glory, who is from everlasting, before whom the powers of heaven tremble, praise Him, ye priests, and people magnify Him for ever!

ODE IX. We magnify thee, O blameless Mother of Christ our God, whom the Holy Ghost did overshadow.

ODE I (1). Hi. 127
From g. Finalis b.

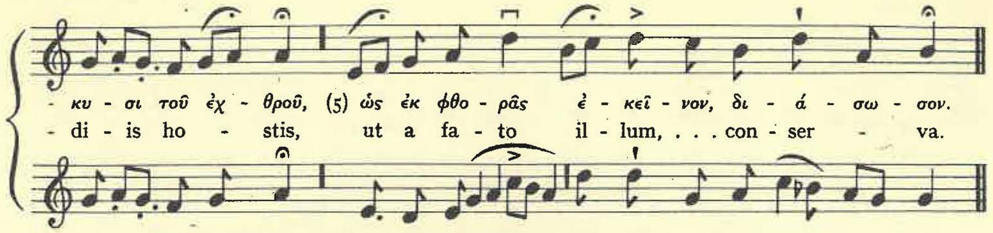


ODE I (2). Hi. 126
From c'. Finalis b.

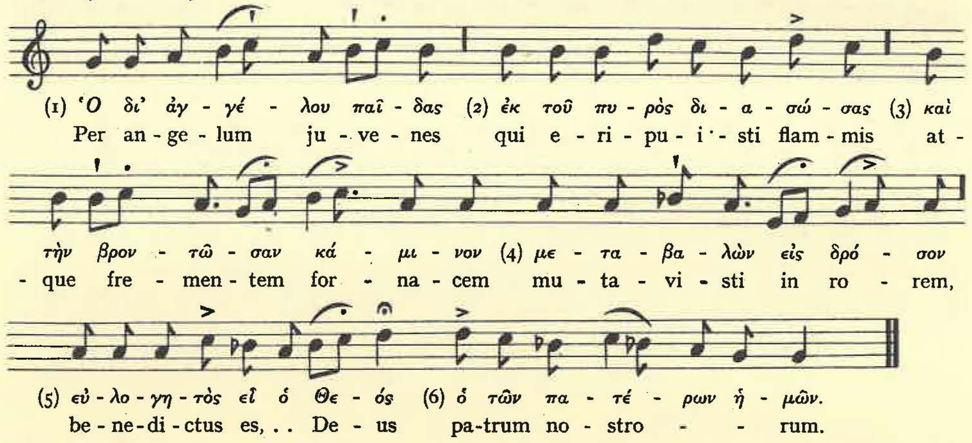


ODE I (3). Hi. 126
From c'. Finalis b.

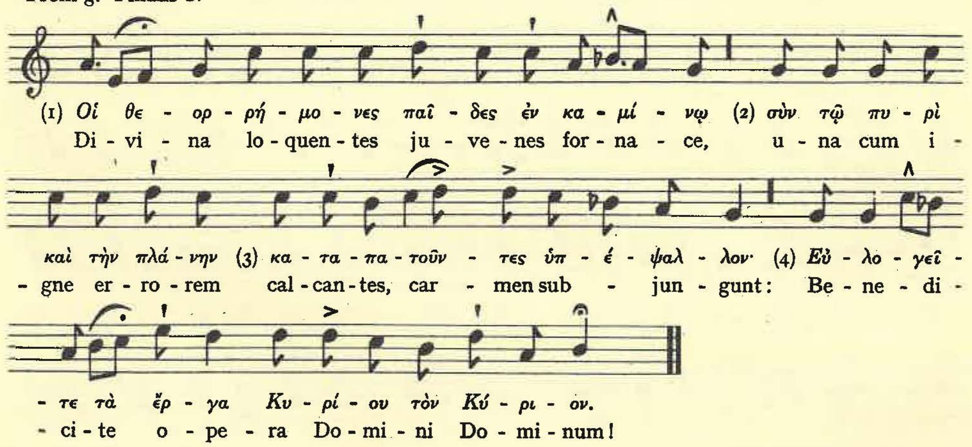




ODE VII. Hi. 137.
From g. Finalis g.



ODE VIII (1). Hi. 140
From g. Finalis b.



ODE VIII (2). Hi. 140
From g. Finalis g.



ODE IX. Hi. 143
From g. Finalis b.



20. CANON FOR MID-PENTECOST

Mode IV Plagal. Y f. 94, H f. 138, title Ἀκολουθία ιδ΄ εἰς τὴν Μεσοπεντηκοστήν

Translation

Ode I. Thou didst harden the sea, having sunk with his chariots the boastful Pharaoh, and savedst Thy people from slavery, bringing them unto the mountain of holiness, as they cried: 'Sing we a hymn of victory unto Thee our God mighty in warfare.'

Ode III. My heart is established in the Lord; my horn is exalted in my God; my mouth is enlarged over my enemies; I rejoiced in Thy salvation.

Ode IV. The prophet Habakkuk with his mind's eye foresaw Thy presence, O Lord, wherefore he cried: 'God shall come from Teman: glory to Thy glory; glory, O Christ, to Thy condescension.'

Ode V. Lord our God, give us peace. Thou, O Lord, hast redeemed us. We know none other beside Thee, O Lord: we name Thy name.

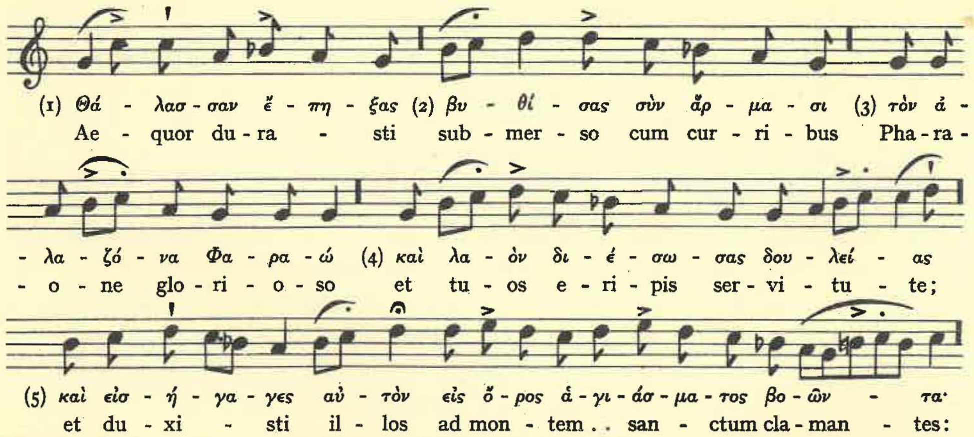
Ode VI. Like the waters of the sea, O Friend of man, the waves of life engulf me. Therefore, as Jonah, I cry unto Thee: 'Bring up my life from destruction, merciful Lord!'

Ode VII. The furnace of the Chaldaeans flaming with fire was cooled by the Spirit through the visitation of God; and the Children sang: 'Blessed be the God of our fathers.'

Ode VIII. Angels and heavens, bless and praise Him that sitteth upon the throne of glory and is glorified unceasingly as God; do ye exalt Him unto all ages!

Ode IX. Strange is a mother's virginity; and untoward is childbearing for a maiden. Yet in thee, O Mother of God, have these twain been brought to pass. Wherefore we, the tribes of earth, unceasingly magnify thee.

ODE I. Hi. 126 (diff.)
From g. Finalis g.





ODE III. Hi. 129
From c'. Finalis b.



ODE IV. Hi. 131
From g. Finalis b.



ODE V. Hi. 133
From c'. Finalis b.



(1) Κύ - ρι - ε . . ὁ Θε - ὸς ἡ - μῶν εἰ - ρή - νην δὸς ἡ - μῖν . . (2) Κύ - ρι - ε . . ὁ
Do - mi - ne . . De - us . . . nos - ter, pa - cem da no - bis ; . . Do - mi - ne . . De-



Θε - ὸς ἡ - μῶν κτί - σαι ἡ - μᾶς· (3) Κύ - ρι - ε, ἐκ - τός σου ἄλ - λον οὐκ οἴ - δα - μεν.
- us . . . nos - ter, sta - bi - li nos ; Do - mi - ne, prae - ter te a - li - um non no - vi - mus.



(4) Τὸ ὄ - νο - μά σου ὀ - νο - μά - ζο - μεν.
No - men tu - um nun - cu - pa - mus.

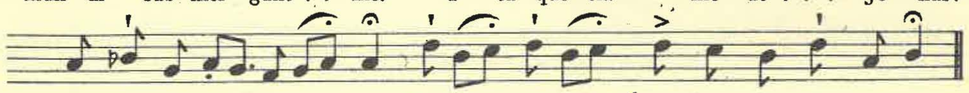
ODE VI. Hi. 136
From g. Finalis b.



(1) Ὡς ὕ - δα - τα θα - λάσ - σης, . . Φιλ - άν - θρω - πε, (2) τὰ κύ - μα - τα
Ut ae - quo - ris la - ti - ces, . . Be - ne - fi - ce, fluc - tus hu - jus



τοῦ βί - ου . . βυ - θί - ζει με. (3) Δι - ὸ ὡς Ἰ - ω - νᾶς σοὶ κραυ - γά - ζω·
mun - di sub - mer - gunt . . me. I - ta - que cla - mo ut . . . Jo - nas:



(4) Ἀν - ά - γα - γε ἐκ φθο - ρᾶς τὴν ζω - ήν μου εὔ - σπλαγ - χνε Κύ - ρι - ε.
Sub - le - va e le - to vi - tam me - am, Do - mi - ne cle - mens!

ODE VII. Hi. 138
From c'. Finalis g.



(1) Τῶν Χαλ - δαί - ων ἡ κά - μι - νος (2) πυ - ρὶ . . φλο - γι - ζο - μέ - νη
Chal - dae - o - rum for - nax ig - ni - bus fla - grans



(3) ἐ - δρο - σί - ζε - το Πνεύ - μα - τι (4) Θε - οῦ ἐ - πι - στα - σί - ᾳ·
per - fri - xit per Spi - ri - tum De - i im - pe - ri - o;



(5) Οἱ παῖ - δες δὲ ἔ - ψαλ - λον (6) Εὐ - λο - γη - τὸς ὁ Θε - ός
at ca - ne - bant ju - ve - nes: Be - ne - dic - tus sit De - us

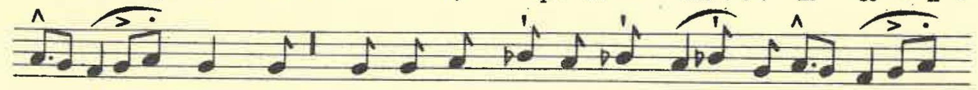


(7) ὁ τῶν πα - τέ - ρων ἡ - μῶν.
Pa - trum nos - tro - rum!

ODE VIII. Hi. 139
From g. Finalis g.



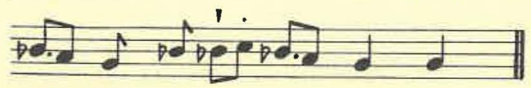
(1) Ἄγ - γε - λοι καὶ οὐ - ρα - νοὶ (2) τὸν ἐ - πὶ θρό - νον δό - ξης . . επ -
An - ge - li et cae - li, qui se - det . . . in so - li -



- ο - χού - με - νον (3) καὶ ὡς Θε - ὸν ἀ - παύ - στως δο - ξα - ζό -
- o glo - ri - ae et ut De - us con - ti - nen - ter lau -



- με - νον . . (4) εὐ - λο - γεῖ - τε ὑμ - νεῖ - τε (5) καὶ ὑ - περ - υ - ψοῦ - τε
- da - tur, . . be - ne - di - ci - te il - lum, ex - al - ta - te in



εἰς . . πάν - τας τοὺς αἰ - ῶ - νας.
sae - cu - la sae - cu - lo - rum.

ODE IX. Hi. 142
From g. Finalis b.



(1) Ἀλ - λό - τρι - ον τῶν μη - τέ - ρων ἡ παρ - θε - νί - α (2) καὶ ξέ - νον
A - li - e - na ma - tri - bus vir - gi - ni - tas et in - con-



ταῖς . . . παρ - θέ - νοις (3) ἡ παι - δο - ποι - ΐ - α· (4) ἐ - πὶ σοὶ . . Θε - ο - τό - κε
- gru - ens pu - el - lis pu - er - pe - ri - um. In te, De - i Ma - ter,



COMMENTARY

NOTE. The Modes are numbered by the letters α, β, γ, δ, except the Third Plagal (Barys); but the signatures (Martyriae) are highly conventional and have only been elucidated after careful tests based on the transcription of some thousand hymns by various students. The following points must be clearly understood: (1) The two hooks in Modes I, II, IV; I Plagal, II Plagal are not the Double Apostrophus (ἀπόστροφοι σύνδεσμοι, descending second with prolongation) but merely a relic of the half-circle found in older manuscripts to show that the letter of the Mode was used numerically (e.g. α̂, β̂). (2) Similarly the flat stroke in III Plagal (Barys or Grave Mode) is not an Oligon (ascending second) but only the tail of an abbreviation for βαρύς (γαρυς) of which the first three letters are stylized. This signature has survived in the modern or Chrysanthine system and still means **f**. (3) In some manuscripts Mode IV begins (incorrectly) from **c** and is marked δ''.

In the manuscripts we find varying forms of signature, and yet others may await discovery (see my *Handbook*, p. 33).

1. *Canon for Christmas by St. Cosmas.*

Mode I. *Page* 7.

Ode I. 5. Y^2 seems to read - συ - - νη . . . . . followed by two doubtful signs.

Ode III. 1. Y^2 is faint, probably των αι - ω - νων . . . . . 3–4. Y^2 is fairly clear up to the syllable -στῶ, where the last three neumes may be the usual end of this ornamental phrase (Thematismus Eso).

Ode IV. The ends of two lines on f. 10 and the beginning of 10b are faint in the manuscript. We read thus: (2) . . . αυ της Χρι - στε (4) - ρους ο αι νε — (10 b) τος. Line 5 comes out two notes too low. The version in G differs widely, but as the line there ends on **a**, which is also needed in Y, I have ventured to read -πειρ (with G) for .

Ode V. 5. Y^2 has probably ο θεν 7. -θρι ζον τες (faint).

Ode VI. First hand: 2. Neumes confused at end of line. Read εν α λι

Second hand: the variants, added in red, here give us an almost complete alternative version: Y^2 is closely related to G, but differs in the following places where Y^2 has:

Line 1. Ι - ω - ναν . . . . . 2. - λι - ος || οι - ον ε - δε - ξατο - faint in Y^2 but seems to agree with G. 5. φυ - λα - ξας α. The modulation into III Plagal is common to both versions and is frequent in Mode I. 6. ης . . . . γαρ . . . . (prob.) ουχ υπ || ως (7) την τε - - - κου - σαν κατ - || α - - - πη - (cod.) μαν - τον. This is a frequent final cadence.

Ode VII. The lines are numbered as in *Anthol.*; G differs slightly. Y more logically punctuates after συντραφέντες, καταφρονήσαντες, ἐπτοήθησαν, ἔψαλλον. The music of G is sound and very close to H. The last phrase in Y recurs with slight difference in Ode VIII. Emend thus: 2. Read -τάγ (not). 6. πα (not) and -τὸς (obscure in Y) to match the cadence of the next Ode.

Ode VIII. 4, 5. Y² is obscure and does not yield a coherent melody: the neumes seem to be -δὲ πῦρ (5) τῆς — θε — ὁ τη τος The composer reverses the accent on κάμινος. Text 2. τρόπον *Anthol.*: τύπον Y. 6. αναμελ-πομεν Y. 8. υπερυψουτε Y.: ὑπερυψοῦτω εἰς πάντας τ. αἰ. *Anthol.*

Ode IX. Y² *n.l.*

2. *Canon for Christmas by St. John of Damascus.*

Mode I. *Page* 13.

Ode I. 4. We need -σί the Oligon is very faint. 5. Y δοξασωμεν which does not scan. Y² *n.l.*

Ode III. Y² 1. -σου προς This only means **a - b g** instead of **a - g**. In Y¹ we should read -θρου 4. The dot over ἐ-(στηριγ.) is a flaw in the paper: read —— (Oligon) only.

Ode IV. In *Anthol.* this stanza (the Hirmus of Ode IV) is included in the third Ode—wrongly, for it refers to the prophet Habakkuk.

Ode V. *Latin*: 4 From Rev. IV. 3. Jaspis, if right, may be genitive, 'like unto a jasper and a sardine stone' (dative) 5. 'Behold a rainbow, even an emerald, goeth round about.'

Ode VI. 4. Y² Χρι - στε . . . ., the signs over Χρι- are certainly wrong: read
b c¹ d · b c¹
(cf. Ode VII, line 4; this is not an uncommon mistake). Text: 4. Y Χριστω . . . . αναιρετη (dative).

Ode VII. Y². 1. - ε - φαν 4. οις ει - - -
e f g - a **b - c¹** **d¹ · b c¹**

Ode VIII. 1. Y² - νι - - ζου - σι . . . 1 fin. signature Γ (= c¹).
c¹ b c¹ g c¹ b

Ode IX. Y² *n.l.* There are a few obscure variants in line 1 fin. and in lines 3 and 4. The metre of the Mozarabic Hymn is six-foot iambic, without much regard either for accent or quantity. The syntax also has many licences.

3. *Canon for the Assumption of the B.V.M.*

Mode I. *Page* 18.

Ode I. This Hirmus is a good repertory of the conventional formulae of Mode I and contains little else. Observe the leaps of a fifth, the familiar cadences and, in line 5, the ornament called Thematismus Eso. Y² has some obscure variants: 4–5 we see τυμπα νων τω σω ᾳ δον which, with the help of Y¹, might be doubtfully restored thus:

- πα - νων . . . τω . . σω ᾳ - δον -
d¹ b g e f g - d¹ c¹ · b

Ode III. 1. -κη. Y² adds an Apoderma (Tenuto) and has και **b · a** συν **g.**

Ode IV. 2. Y υπεφηνε. The music of Y² is illegible.

Ode V. 2. Y² των α - ρε - των σου (where read α not). 3. After the Petaste
a f g a b c¹
over -δί- in Y¹ we find in Y² -ου which is corrupt, because a descent of the melody ought to follow the Petaste: we may read ου **c¹ b** γαρ— **c¹** δο **d¹ b.** 4. Y² -πο **d¹** στα **c¹** τον **c¹.**

Ode VI. Y² *n.l.* Y¹ is obscure in several places. The Ison occurs five times at the beginning of line 1. 3. η — με — ρου — τα 5. - φή - we should read Over -να- there is a gap: read — 6. Read και — πρου —.

Ode IX. The manuscript is illegible in several places. Read 1. -κην 2. Probably σοι The next is obscure: we read -θε — νε — α 4. -μνη We can read the rest of the hymn backwards from the last cadence.

4. *Canon for Epiphany by St. John of Damascus.*

Mode II. *Page* 24.

Ode I. f. 24b. Signature β This usually means **b**, but may also mean **e** (cf. Fleischer, O., *Neumenstudien*, t. 3, Transcriptions, p. 1, line 1). The latter note is more satisfactory here, as it keeps the music within a reasonable compass.

Ode III. This Ode has the same signature as Ode I, but clearly needs to start from **b**; and, read in this way, it reaches the proper Finalis. 5. Probably ᾧ as in Ode V. Words: 2. Cf. Job iv. 10. 4–5. These lines are rather obscure. I take Λόγῳ in a personal sense and ᾧ = ᾧπερ referring to the whole sentence: 'Weaving for the Word a melody out of words, wherein, among His gifts unto us, He delighteth.' (God's gift of song may be an acceptable offering.)

Odes IV and *V* have the same signature as Ode I.

Ode VI. Mart. *n.l.* 1–2 Y² - ε - φη - νε συν παν - ολ - βι - ῳ η - -
b c¹ g f · e d - g g b a b c¹ b a

χῳ . . . . πα - τηρ ου γα - στρος εξ - η -
b · a g a g f g - (prob.) g a - g · f a - g f g e g

ρευ - - ξα - το Infra *n.l.* 5 fin. προμηθίᾳ (pace *Anthol.*) is required. (Cf.
g - a g f(?) e
L. and S., s.v.)

Ode VII. The opening and many later phrases recall Ode I.

Ode VIII. 5. Y is confused: read τα **d**ˡ λαι **c**ˡ [ναι] να **b-**.

Ode IX. Mart. *n.l.* 4. εὐεργέτῃ Hi. Y. The form in *Anthol.* εὐεργέτι seems doubtful as an alternative to εὐεργέτιδι.

5. *Canon for St. Thomas.*

Mode II. *Page* 29.

Ode I. f. 28. Signature β'' (= **g**). This recurs at 4 fin.

Ode III. 4. λεγων Y: τῷ Λόγῳ Hi. 4 fin. signature β'' (= **g**).

Ode IV. ff. 28–28b. 3. Θε is required: cod. *n.l.* 4–5. ὅτι ἐξ ὄρους κ. δ. ἀναλ. σ. προσῆλθες. 6. Observe ornamental cadence, which is rare in the Canons. 7. *ad fin.* Hi. add. Κύριε. The initial signature is obscure.

Ode V. Sign. β (= **b**). 2. Y την καρδιαν. 3 fin. sign. β'' (= **g**).

Ode VII. Signature as Ode V. The **g** signature stands before and after l. 4. 2. τὴν Hi.: της Y.

Ode VIII. f. 29. The signatures of this Ode and the next are illegible.

Ode IX. 4. καταπεποικ. om. Hi.

6. *Canon for the Presentation of Our Lord in the Temple.*

Mode III. *Page* 34.

Signatures—Odes I, III, IV, VII, VIII from **c**ˡ: the others from **a**, using the same symbols as in the next Canon. (Elsewhere we also find Γ for **c**ˡ, for example in G, f. 65.)

Ode I. f. 39b. 1. Y² Χερ - σον α - βυσ - σο - το - κον πε - δον η - λι - ος . . . . .
g cˡ **d**ˡ **b a b c**ˡ **d**ˡ **d**ˡ **e**ˡ **d**ˡ **e**ˡ **c**ˡ **b d**ˡ **c**ˡ **d**ˡ

Y² has an obscure signature, probably the **a**-form. Y³ το κον πε — δον — which seems wrong (**d a b c**ˡ) 3. f. 40. Y² γαρ ε πα γη This gives no sense; but some variants before or after this passage may have disappeared: there are traces of blurring. G is too unlike to give any help. The florid, rather modern-sounding, final cadence is found in Y only, whereas G and H have the usual **a b c**ˡ **g a - gf f**.

Ode III. f. 40. 2–3. Y² σοι — πε — ποι — θο — των — στε — ρε ω *falso* (**d**ˡ **d**ˡ **d**ˡ **e**ˡ **e**ˡ **e**ˡ **g**ˡ **f**ˡ).

Ode IV. 4. Y² - ασ - μα - τος σου (5) της α - φθο - ρου Μη - τρος The
dˡ **· c**ˡ **d**ˡ **a g a b c**ˡ **- b · a a**
signs over -ασ are quite uncertain.

Ode V. 3. δόξης *Anthol.* punctuates after this word. Y² adds a Gorgon (accel.) to δό — 4. Read τα the second Gorgon looks like a Kentema, which is impossible here. 5. προεῖδον combines both its classical meanings—'saw before me' and 'foresaw'. 6. φω — Oligon needed, manuscript doubtful. ἀνέσπερος, 'knowing no evening', is a favourite adjective of the hymnodists, but untranslatable in English and Latin.

Ode VI. 2–3. There are variants from ἰδών to -μοις, but only a few can be read, which leaves the sense of Y² uncertain. πρεσ βυς || -μοις The allusion to Jonah is very faint: perhaps he is regarded vaguely as a type of Symeon. 5. -στέ Oligon faint.

Ode VII. 3. ἀκηράτῳ *Anthol.* Hi.: ακηρατως Y.

Ode VIII. Y gives line 1 and adds προεγράφη τῇ Κυριακῇ. We find the Ode on f. 34, where l. 1 correctly ends -τες (For text v. *Anthol.* 175.) 6. Hi. καὶ ὑπ. εἰς πάντας τ. αἰ.

Ode IX. 3. τὸ τὴν *Anthol.* Hi.: οτω Y.

As the Third Mode is the most difficult to sing, we are not surprised to find that other systems, e.g. the Chrysanthine, confuse it, in practice, with its Plagal. I have not found a folk-song in Mode III.

7. *Canon in Mode III.*

Page 39.

The signatures (Martyriae) are: Odes I, V, VII–IX, Γ — — (= **a**); Odes III, IV, VI, Γ (= **c**ˡ), less common than but means the same.

Ode I. f. 37b. 1. Y² -ῳ **c**ˡ **· b** τον **a**.

Ode VI. Y² 1. τε - λη - - - των (uncertain) αι - 2. - τη - σαν - τας 3. - μι -
cˡ **d**ˡ **b c**ˡ **a b g d**ˡ **c**ˡ **b c**ˡ
αις πει - ρασ - μων 4. - λεσ - θαι κιν - 5. βο]ων - 7–8. εσω - σας τον ||
b a g a - b cˡ **d**ˡ **e**ˡ **d**ˡ **· c**ˡ (?) **b d**ˡ **b c**ˡ **c**ˡ **- c**ˡ
- φη - In Y¹ line 4 fin. read -ον- (not) to match Ode I, line 2 fin. In H
cˡ **d**ˡ **b**
the line reads thus: απ - ο - λεσ - θαι κιν - δυ - νευ - - ον - τας In line 8 the
cˡ **c**ˡ **d**ˡ **e**ˡ **d**ˡ **c**ˡ **d**ˡ **- e**ˡ **c**ˡ **- c**ˡ

Apoderma (Tenuto) over τοῦ shows that the composer misunderstood the sense.

Ode VII. 2 fin. Signature of Mode III Plagal (Grave) (= **f**). 4 fin. Hi. has two more lines with the usual quotation.

Ode VIII. 1–2. Divide thus: -γι τοις cf. lines 3 and 6. 5 fin. -τε has Diple and Apoderma: hence the minim.

8. *Canon for the Annunciation.*

Mode IV. *Page* 43.

Ode I. f. 46. 2. Read -σε (not)—a small change which brings all the cadences and stock phrases to their right notes. (Cf. Ode VII, line 2.) Y² 2 fin.

-τος (e f f e) or its equivalent, is needed—a very common formula. H has (f g f e). 4. In Y² read Μη (not): in H read -λί (adding the Kentema). This manuscript is full of mistakes. 6. Y² read -ρί (omitting the Oligon).

Ode III. 2. ἡ Y. *Anthol.*: ὡς Hi. 5. μνήμῃ Y, *Anthol.*: δόξῃ Hi.

Ode VI. 5. πιστει Y: Θεὸν Hi.: πιστῶς *Anthol.*

Ode VII. 5–6. Y² *n.l.*

Ode VIII (1). 2. Y² ὁ a b το c¹. 6. -ηγειρε Y: ἀγείρει Hi.: ἐγείρει *Anthol.*: these two latter do not fit the music. 8. Hi. εἰς πάντας τοὺς . . .

Ode VIII (2). Y². 2. ειπα a τω e f δη g - a 5. Hi. ἀναστραφήσεται.

Ode IX (1). 6–7. Y² και a βο f a g a τω g - Χαι c¹ (uncertain).

Ode IX (2). 5–6. The neumes come out one note too high. As Y and Y² give the same result in line 6, we must seek the mistake in l. 5, where I suggest -άσει or (instead of).

Some MSS. assign this Canon to the Assumption.

9. *Canon for Palm Sunday.*

Mode IV. *Page* 51.

Ode I. Text: 6. ταύτης *Anthol.* Hi.: ταυτην Y. 7. δὲ ἔσωσας *Anthol.* Hi.: διέσωσας Y. The adjective is *acceptabilem* in the Vulgate. 8. Neumes obscure in Y², probably α δουντα .

Ode III. 2–3. Probably -σῳ στε ρε 5. Y² perhaps η δε 7. Y² perhaps read -κλη .

Ode IV. Y² is illegible. 8. It seems more melodious to have b♭ over -ξα, as we approach the accented f.

Ode V. The excited tone of the first four lines may account for the unusual start on the high note. There are several examples in the Anabathmi. Y² does not give a satisfactory sense: the neumes seem to be: της Σι - - ων επ ο - ρους α - να - βη - θι (2) ο ευ - - αγ - γε - λι - - - (?) ζο - - με - νος. 5. Y² - λη - - - - θη - - Text: Lines 1–4 are from Isa. xl. 9–10. In 3 I read τῇ, which gives a clearer sense and agrees better with the Vulgate. *Anthol.* τῆς: Hi. Y τὴν. 6. Ps. lxxxvii. 3.

Ode VI. 3–4. Y² is not certain. In Man. I at -τία the Parakalesma may be a slur or a mark of expression (cf. Fleischer, O., *Neumenstudien*, t. 3. 52–3). 4 fin. Y αιματί, but the genitive is needed.

Ode VII. The variants are again uncertain and, in lines 5–6, illegible.

Ode VIII. 1. Y² -α f λημ g - 2. lege -ρι c¹ · b c¹ σα a g τε f (uncertain) 5. πα g σα g η f g (cet. *n.l.*).

Ode IX. 6. The other neumes in red, though obscure, seem to give the same notes as Man. I.

10. *Iambic Canon for Pentecost.*

Mode IV. *Page* 57.

Notes on the Latin words

Ode I. Jejunia is taken for a fem. sing.

Ode III. Quisnam for *quispiam.*

Ode IV. The construction seems to be this: *mysterium* is an exclamation: 'Behold a mystery of which Moses is the sign: Moses by the oracle of God became the friend (of God). A sign too is Elijah.'

Ode V. fin. I have translated the v.l. *resistens*, which may have been a gloss on *retentans*. The latter might perhaps also mean, either 'threatening' or 'tempting in return', i.e. hurling back the temptation defiantly, or, in the transitive sense, usual in classical Latin, 'keeping it (the bitterness of sin) for the crafty tempter'.

Ode VII. The penny is probably that given to the labourers in the vineyard, Matthew xx. 2, meaning: 'Our Lord's example is the incentive to work for His kingdom'.

Ode IX. Fruentes is a *nom. pendens*: it should agree with *nobis* in line 5.

The Greek Text

Ode I. 1. Y² - λυφ - θεις ο βρα - ‖ γνο - φῳ 3. νο - ου
b a g · f a b a - c¹ a -

Ode III. 1. Y² *init. n.l.* -με f g νης g -.

Ode IV. 1. Y² μο — a νος a -.

Ode V. 1. Y² -μα a b των a - 5. Lacuna in neumes over -πυρ - σο - read —

Ode VII. 1. Y² συμ c φω— g νον g ε g. The main hand is corrupt in l. 2: read α (omitting Ison) ψυχον.

Ode VIII. 2. Y² τυπος g - 3. εὐλογεῖ δὲ Hi. Y: εὐλογείτω *Anthol.*

Ode IX. 1. The music set to the last two words reverses the accent. The composer may have thought of μητροπαρθένων as gen. plur., which would spoil the sense. But H is right. Y² χαι g ροις g ‖ κλε c¹ ος a - 5. σὺν πόθῳ *Anthol.*: συμφώνως Hi. Y.

11. *Canon for the Fifth Sunday after Easter.*

Mode I Plagal. *Page* 63.

Ode I. f. 65b. 4. κλίτος Hi.: κητος Y. 5. b-♮ (in ascent) would be possible. 5 fin. Y² signature of Barys (= f).

Ode III. f. 66. The cadence on g is peculiar to Y and I have not found it in H and G anywhere in this Mode.

Ode IV. Signature πλ. α (= g). 4. Hi. μόνε φιλ.

Ode V. 2. In Y² the Subsidiary under -χοῦ- may be the Ekstrepton (slur) which has a similar function to the Gorgosyntheton. τῷ read in Y² (the Elaphron

is implied from the first hand). 6. Hi. gives choice of τοῦ διατμῆξαι τὴν νύκτα τὸ φῶς and τ. διαυγάσαι τ. ν. εἰς φῶς.

Ode VI. ff. 66–66b. 3. Hi. ἀκαθέκτων, Y παρανομων. 5. Jonah ii. 5, where A.V. has 'yet I will look again toward Thy holy temple'.

Ode VII. Signature πλ. α (= **g** -) Y². 2. -παι — **a** δων **d**. 4 fin. -σα **g a** (cetera desunt).

Ode VIII. Signature πλ. α (= **g**). 3. In Y² read *Ba* the manuscript is obscure. 5–6. Hi. Παῖδες εὐλογεῖτε, ἱερεῖς ἀνυμνεῖτε. 7. = Y.

Ode IX. 1 fin. Y² has the signature of Barys, as in Ode I. 4. Hi. ὡς τ. α. τ. ἑαυτῆς Ποιητήν.

12. *Canon for Ascension.*

Mode I Plagal. *Page* 68.

Ode I. H f. 83, G f. 130b. Both these have normal cadences on **d**, thus:

H δε - δο - ξα - - σται   G δε - δο - ξα - σται

g d f - e d - d   **g d f - d - d**

This also holds good for Odes III, IV, V, VI, VII. In VIII it applies to H and also in IX: my copy of G does not cover these two Odes. All specimens of Mode I Plagal that I have read in G end on **d**.

The signature of Ode I in Y (f. 66b, fin.) is obscure πλ α where either the Klasma or Diple is redundant: this would give **d e d** -; the neumes certainly read from **d**. (We remind the reader that the two hooks over the alpha are not the double Apostrophus, but merely a numerical sign, the older form being ἆ.)

Ode III. Signature probably πλ (= **g**).

Ode V has the same.

Ode VI also begins from **g**, but the signature is illegible.

Ode IX. f. 67b. Signature πλ. (= **g** -).

13. *Canon for Thursday in Holy Week.*

Mode II Plagal. *Page* 72.

Ode I. f. 72(b). Signature πλ (= **f**).

Ode III. 3. The prosaic word ἀπαθής (*impassibilis*) has been omitted in our Latin version. 4. Hi. ἑαυτῷ . . . . . ἤνωσε. Y = *Anthol.* 5. οἷς = τούτοις οἷς, 'to those for whom Thou wast about to die'. We recall the lines of St. Thomas Aquinas: *cibum turbae duodenae | se dat suis manibus.* 7. An effective but unusual transition to Mode I Plagal.

Ode IV. f. 73. 4. Hab. iii. 4.—LXX: καὶ ἔθετο ἀγάπησιν κραταιὰν ἰσχύος αὐτοῦ. Vulg. *ibi abscondita est fortitudo ejus.* A.V (and R.V.) 'and there was the hiding of His power'. Text: 3. προανεβόησεν *Anthol.*: προανεφώνει σοι Hi. Y.

Ode V. 5. Hi. ἐξατενίζοντο, which seems an impossible form. *Anthol.* Y ἐξαπενίζοντο 'had their feet washed so that they became beautiful'—Isaiah lii. 7.

Ode VII. The signature is almost illegible but seems to be meant for πλ (= **a**). Cf. my *Hymns for November*, 168.

Ode IX. The obscure signature seems to be the same as in Ode VII. There are a few illegible variants of Y² in Odes III and IX.

The last line of Ode IX may either mean 'having learned the word that went up from the Word' (viz. *Hoc est corpus meum* . . . etc.) or 'having learned from the word (the Gospel) that the Word hath ascended'.

14. *Canon for Saturday in Holy Week.*

Mode II Plagal. *Page* 78.

Signatures in Y—from **e** πλ β Odes I, IV, V, IX;

from **g** πλ β Odes VI, VII;

from **a** (**e f g a** -) Odes III, VIII.

Ode I. f. 74. 4 fin. Signature πλ.β (= **e**). 6. *mulieres* is the word in Vulg. 6 fin. Signature β (= **g**).

Ode III. We begin with **b♮** as an appoggiatura to **c**¹: so too in line 3 where the phrase is repeated.

Ode V. f. 74b. 2. Probably divide γενο]με νης

Ode VI. 7. Text uncertain: no help from other manuscripts. I read φυλασ]σο- The quotation is from Jonah ii. 8. The 'custodia' is the 'watch' in Matthew xxvii. 65.

Ode VIII. f. 75. 7. There are some obscure neumes in Y². 9. Both Hi. and *Anthol.* have λαὸς instead of καὶ which Y gives.

While G and H have the normal cadence on **e** wherever Y has an irregular form, it is noteworthy that one other manuscript is known to agree to a certain extent with Y. This is the Hirmologium at the National (formerly Imperial) Library at St. Petersburg (Petrop. CXXI). The manuscript is a small parchment 8vo of the thirteenth century, in very poor condition, with few legible pages, one of which gives Ode I of this Canon. A letter of introduction most kindly written by the British Ambassador (Sir George Buchanan) enabled me to study this relic in 1911. The conclusion of Ode I is as follows:

(8) εν - δο - ξως γαρ δε - δο - - - - - - ξα - - - - σται

(accel.) (sforzando)

a b♭ a g g a a c¹ **b♭a a g a g g**

and Ode III ends thus:

(7) πλην σου Κυ - ρι - ε κραυ - γα - ζου - - - σα

a a b♭ a g g a a g f g -

Another inferior manuscript, which I studied in 1912 and in 1938 (Constantinople, Biblioth. Patriarch. 329–4), has the normal cadences in these Odes. (For notice of manuscript v. *B.S.A.* xxxvi. 141.) In the present state of our knowledge it would hardly be worth while for scholars to devote any more time or trouble to these two manuscripts.

The only other accessible Hirmologium known to me is the Codex Palatinus Graecus 243, at the Vatican, used and described by Gaisser, U., *Les Heirmoi de Pâques*, 6. It is a paper manuscript very clearly written, dated about 1300. A former student of the Greek Department at Cardiff, Prof. William Hopkin Davies, Ph.D., very kindly sent me a photograph of this Hirmologium, containing four Odes in Mode II. The melodies show a general likeness both to H and Y, but rather less to G. The Odes published by Gaisser from Pal. 243 and from G (giving the Easter Canon) also show considerable differences between the two manuscripts, but not enough to suggest an entirely separate tradition.

15. *Canon for the First Day of January.*

Mode II Plagal. *Page* 84.

Ode I. f. 76b. 1. Hi. ἐπαιρομένην 'the heaving sea': Y ηπειρομενην = ἠπειρωμένην 'changed into mainland'. Cf. Psalm lxvi. 6, 'qui convertit mare in aridam'. 5. ανεκραζεν Y.: ἀνεκραύγαζεν Hi.

Ode III. Cf. Isaiah liv. 1 ff., Galatians iv. 27. 4 fin. The neumes seem to be ς f - e d.

Ode V. f. 77. 6 fin. Signature β (= g). 7. -χήν. This common ornament (Thematismus Eso) makes a medial cadence here in Mode I: hence b♮

Ode VI. Text. 1. Hi. ἀβύσσου. 9. Hi. εὐσπλαγχνε instead of δ. *K.* Music. 3 fin. Signature (e f g a -). 4 fin Signature β (= g).

Ode VII. 4–5. προσκαλ.—ἄθεον om. Hi. 8. απερριφησαν Y. 9. ἔψαλλον Hi.: ελεγον Y. 11. εἰς τ. αἰ. om. Hi. The g-signature stands at 7 fin.

Ode VIII. 3. τουτους Y: τοὺς Hi. 6. Hi. πάσης τῆς. In line 2 there is an obscure variant to the neumes.

Ode IX. 1. σεμνὴ Hi.: αγνη Y. 4. ἄκρον Hi.: ακραν Y. 5. Hi. μορφούμενον. 6. Hi. συνελθόντες.

The initial signatures have the regular forms for this Mode.

16. *Canon for Pentecost.*

Mode III Plagal. *Page* 90.

All Odes have the regular f-signature, except Ode IV, which has (=f - g).

Ode III fin. Add one Apostrophus to the group over στερεω]θή-.

Ode IV. Make the same addition over -λη- line 4 fin.

Odes VI, VIII, and *IX* are borrowed from an earlier Canon in Y (v. 78b and 79). VI. 4. προσριπτόμενος *Anthol.*: προσπιπτούμενος Y. Hi.

Ode VIII. Ad init. Omit the Ison over 'Α[φλέκτως] reading Oxeia only.

Ode IX (1). *Ad init.* Scholars will note a glaring instance of the post-classical use of μή with a participle denoting a fact (one of Lucian's frequent mistakes).

17. *Canon by St. Germanus.*

Mode III Plagal. *Page* 96.

All the Odes begin from f with the usual signature and end on f.

Ode III. f. 79b. 4. Hi. μελῳδοῦσα: Y καυχωμενη.

Ode VIII. ff. 79b–80. 6. Read Κτισ- (not). Cf. Ode VI. 2. ἀνάγαγε ἐκ.

Ode IX. 4. Post πιστοὶ add. κατὰ χρέος Hi.

18. *Canon for the Elevation of the Cross.*

Mode IV Plagal. *Page* 100.

Most of the signatures (Martyriae) are illegible, except Ode IX (1), which has the usual g-form. The starting-note, however, is readily inferred from the context. The use of b as Finalis is peculiar to Y.

Ode I. 1. τμᾶται seems to be a back-formation by analogy—τετίμηται : τέτμηται :: τιμᾶται : τμᾶται (= τέμνεται). The memory of the collateral forms used by Homer and in late poetry (cf. L. and S. s.v. τμήγω) may have confused the mind of St. Cosmas. The presents στήκω and γρηγορῶ are familiar back-formations in N.T.

Ode III. f. 88b. 5. The second Apostrophus over -ᾳ belongs to νῦν.

Ode V. 6. Read -γεν τι 7. Probably παρέχον]τι

Ode VII. f. 89. 4. Over ας read (omitting Duo Kentemata). This brings the next passage into line, although the composer, misunderstanding the difficult poem, makes a cadence in line 8 after ἀντ- (in the middle of a word). We must also omit one sign (Oligon) over -ώ- in line 6. Observe that in line 9 Y agrees with G (*Byz. Zeits.*, *ibid.*, p. 31). 10. Hi. πατέρων καὶ ἡ.

19. *Canon for the Nativity of the Blessed Virgin Mary (8th Sept.).*

Mode IV Plagal. *Page* 106.

Signatures: Ode I (1) and Ode VIII (1) have the usual g-form Odes VII, VIII (2), and IX start from g, but the signature is illegible and must be inferred from the context. Odes I (2) and (3), III, IV have the c¹-form Ode V has the a-form (g - a -). This is also assumed for Ode VI in Y, where the signature is illegible.

Ode I (3). f. 93. This Ode is marked in H as the beginning of another canon (f. 136) called ἀκολουθία Σιναϊτική.

Ode VI. f. 93b. Signature and first neumes illegible. We conjecture the a-form as in G and H. 2. Read in Y κατ (or perhaps with same value). 3. πεπεδη]με is in Y, though faint; and ἀρ . In G read -με [νου] not

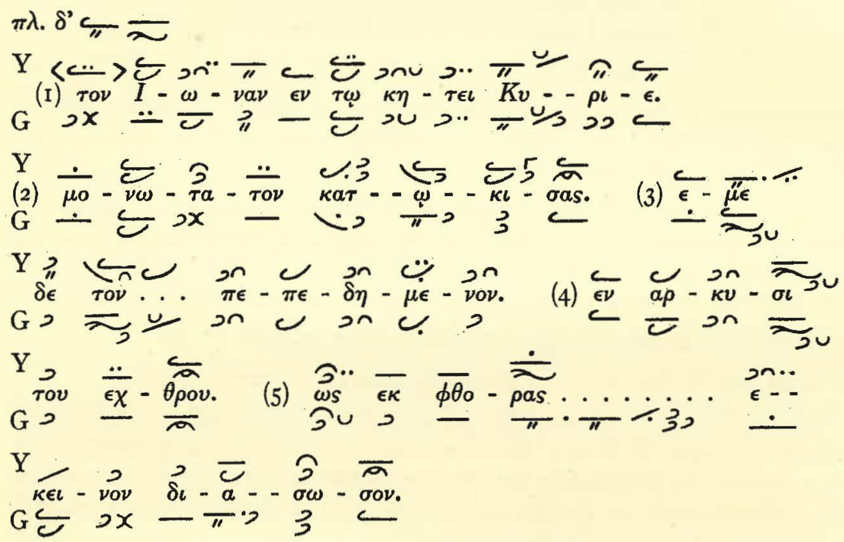
This brings us into line with H, which has ε - με δε τον πε - πε - δη - με - νον.
a c¹ b a b - c¹ a a g a g

5. In G read ὡς (not). This is supported by H, which has ὡς ἐκ φθο - ρᾶς . .
g e f g - a -
c¹ b a -

Y². 4. του ef εχ g a (prob.).

Ode VIII (2). 2. Hi. ὃν φρ. στρατιαὶ τῶν ἀγγέλων. 4–5 Hi. ὑπερυψ. εἰς πάντας τοὺς αἰ.

We add the original neumes of Ode VI in Y and G.



20. *Canon for Mid-Pentecost.*

Mode IV Plagal. *Page* 112.

Signatures: Ode I illegible but requires **g**. Odes IV, VI, VIII, IX have the **g**-form. Odes III, VII have the **c¹** form: V illegible requires **c¹**.

Ode I. f. 94. Line 5 fin. I read - ασ - μα - τος βο - ων - - - - τα, but this is by no means certain.

Ode III. 1–2. Neumes indistinct: I read - α μου εν Κυ - ρι - ῳ υ - ψω - θη κε - (cf. line 1).

Ode V. 2. Probably Κυ - ρι - ε ο Θε - - ος. The Oligon over -ε ran into the tail of the Bareia. The Oxeia can hardly belong to ὁ, so we supply an Ison.

Ode VI. f. 94b. 2. βυθιζει Y.: χειμάζει Hi.

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